Fragment Aphorisms Architext

Cyber Drawing and Verbal Discourse 2nd Edition

by Edwin VanGorder

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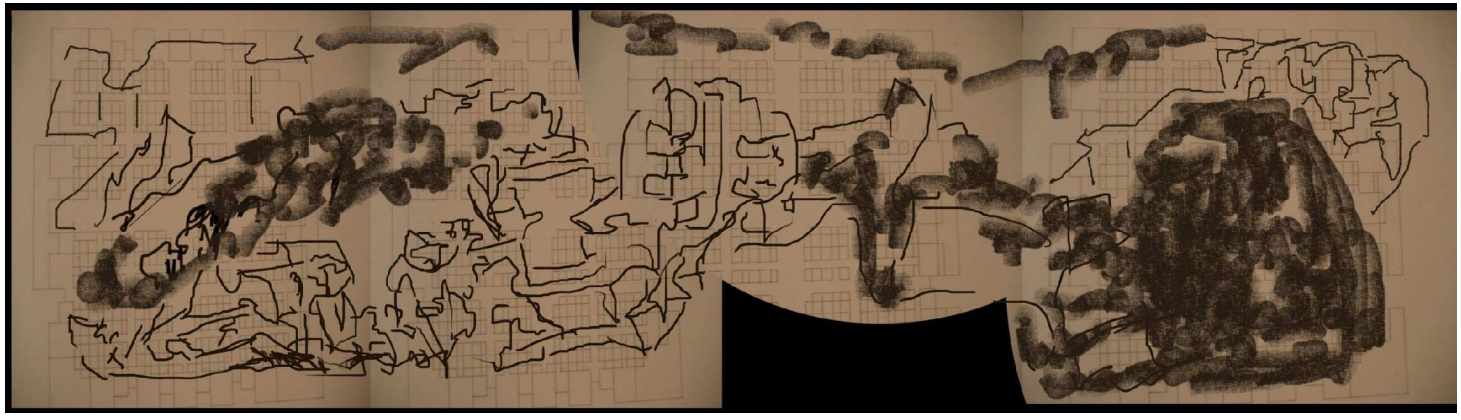
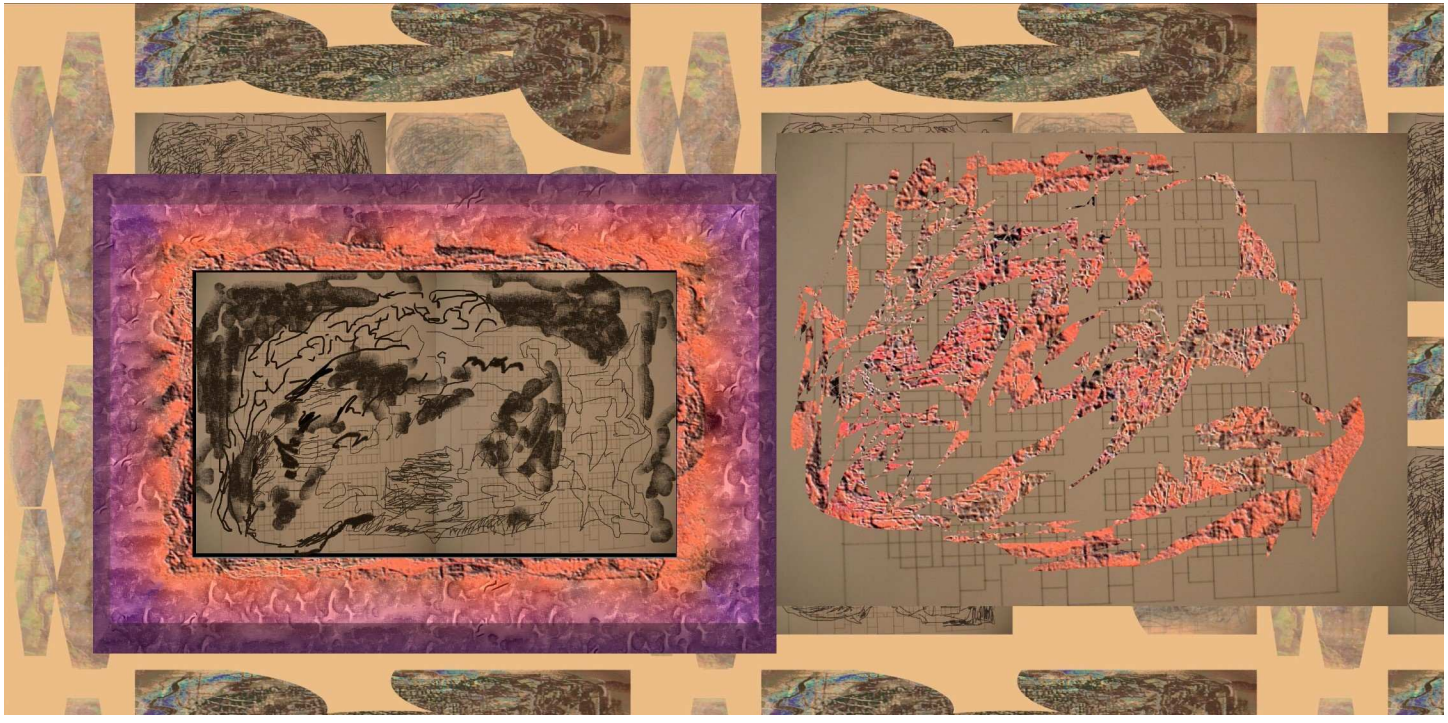
The following visual-verbal space is constructed on thematic verbal lines that often guide the meter and idea of the pictorial experiments.
By and large I link to rhetoric or the relation between configuration of experience to its experientally available levels and potentials of reading. Often these lines of writing vary between neologisms and intertextuality towards an intratextuality, a polymorphic and metatropic state of drawing as movement in mind and matter at the remove of strings of virtuality according to the medium...

:Multi-valued trace elements....

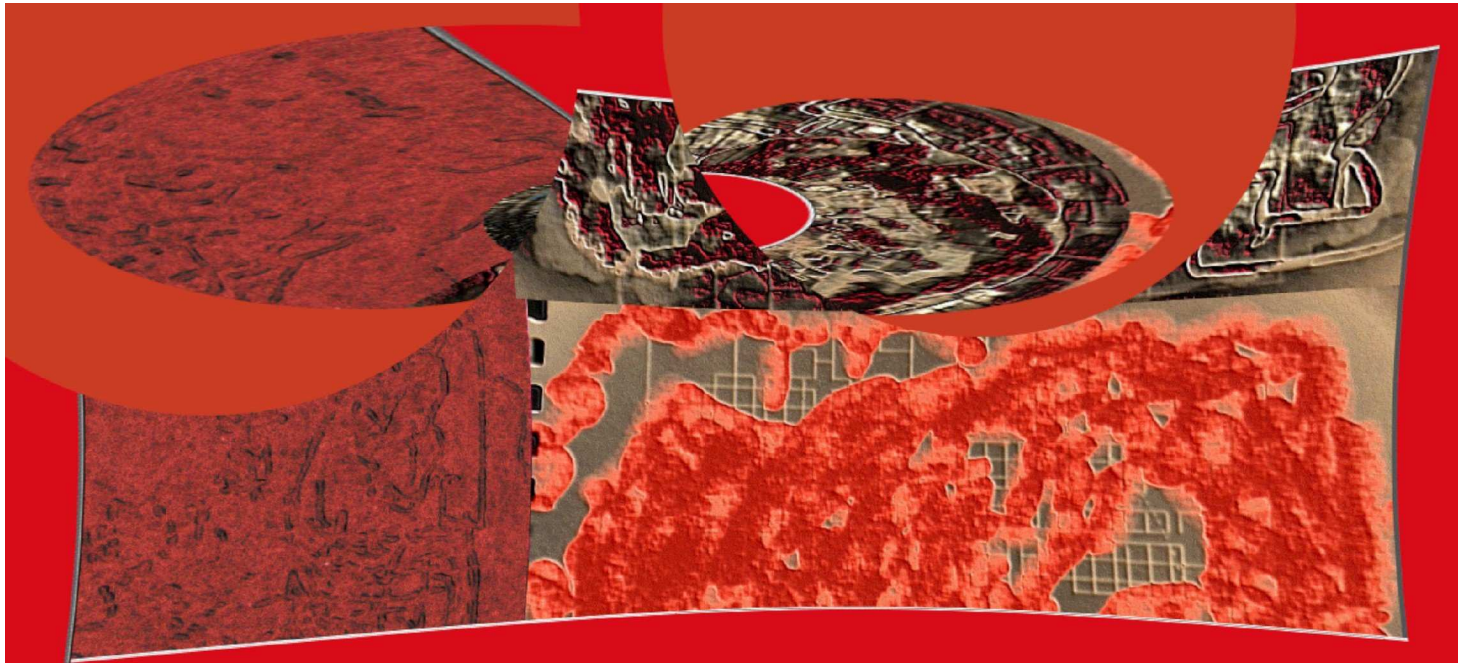
:Artist's State...



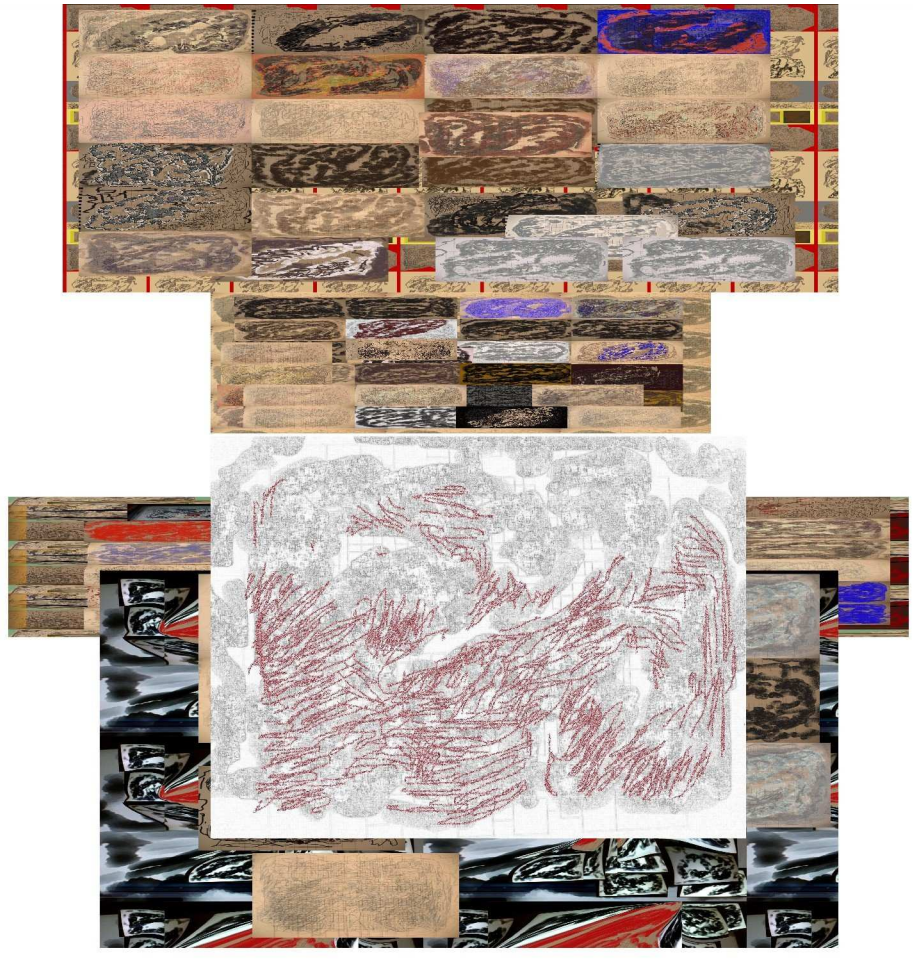
:Multi-valued trace elements...



:Elasticity of logic-plasticity of form…

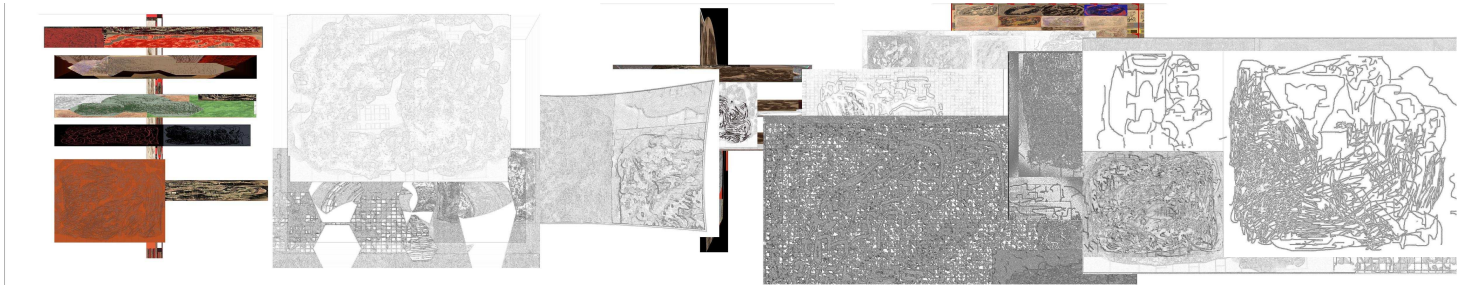


:Orphic Morphic...



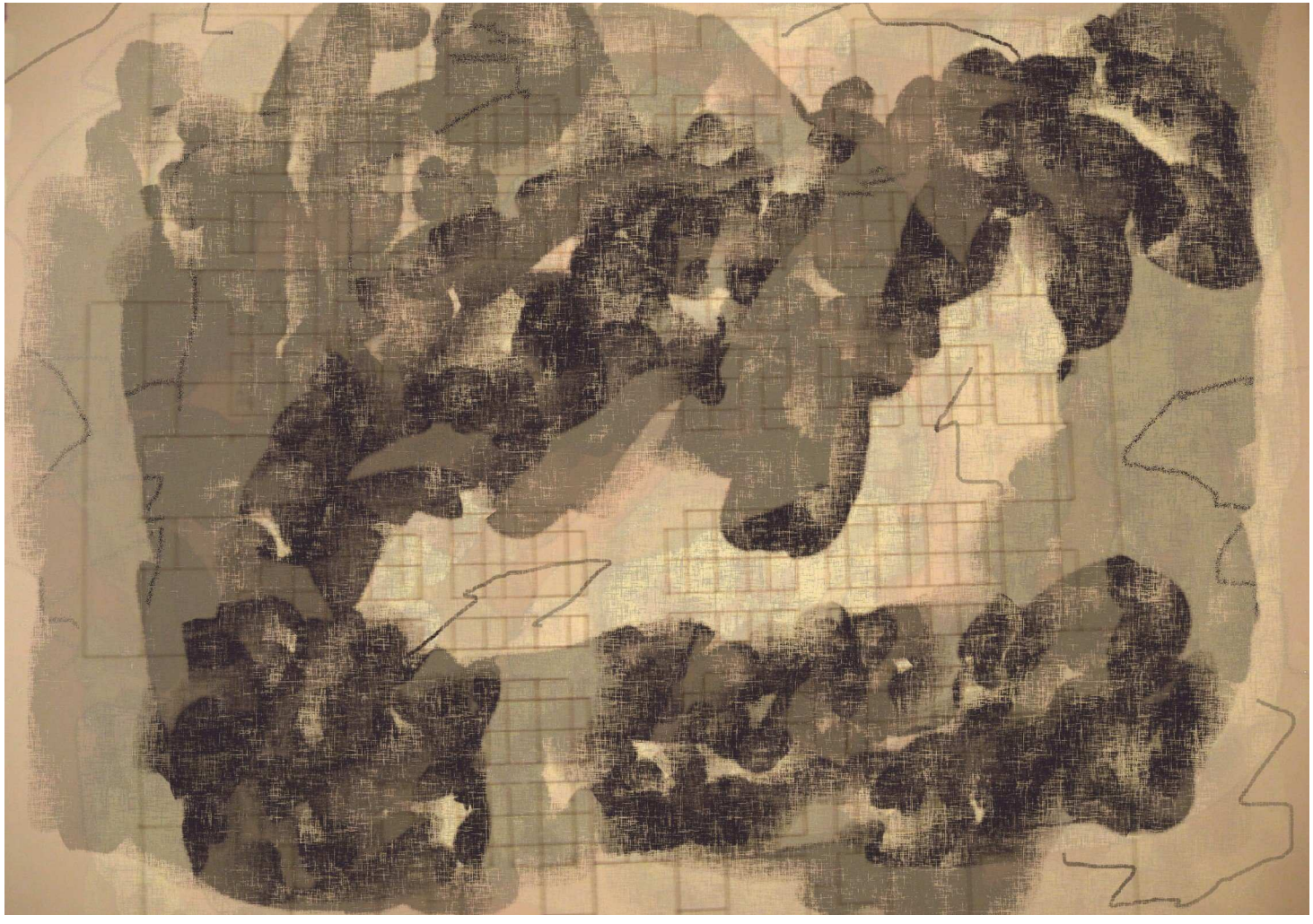
: Morphology :Topology-Topography... ethos-s pathos- dialectic, interactive-generative-immersive, identity-usage -being, semiotic blending-niche-pragmatics.. union-opposition- intersection, flux-conflux-oscillation, phenomenon,noumenon,noema...nominal ,logical expressive...

: Chords threads and strings of virtuality....



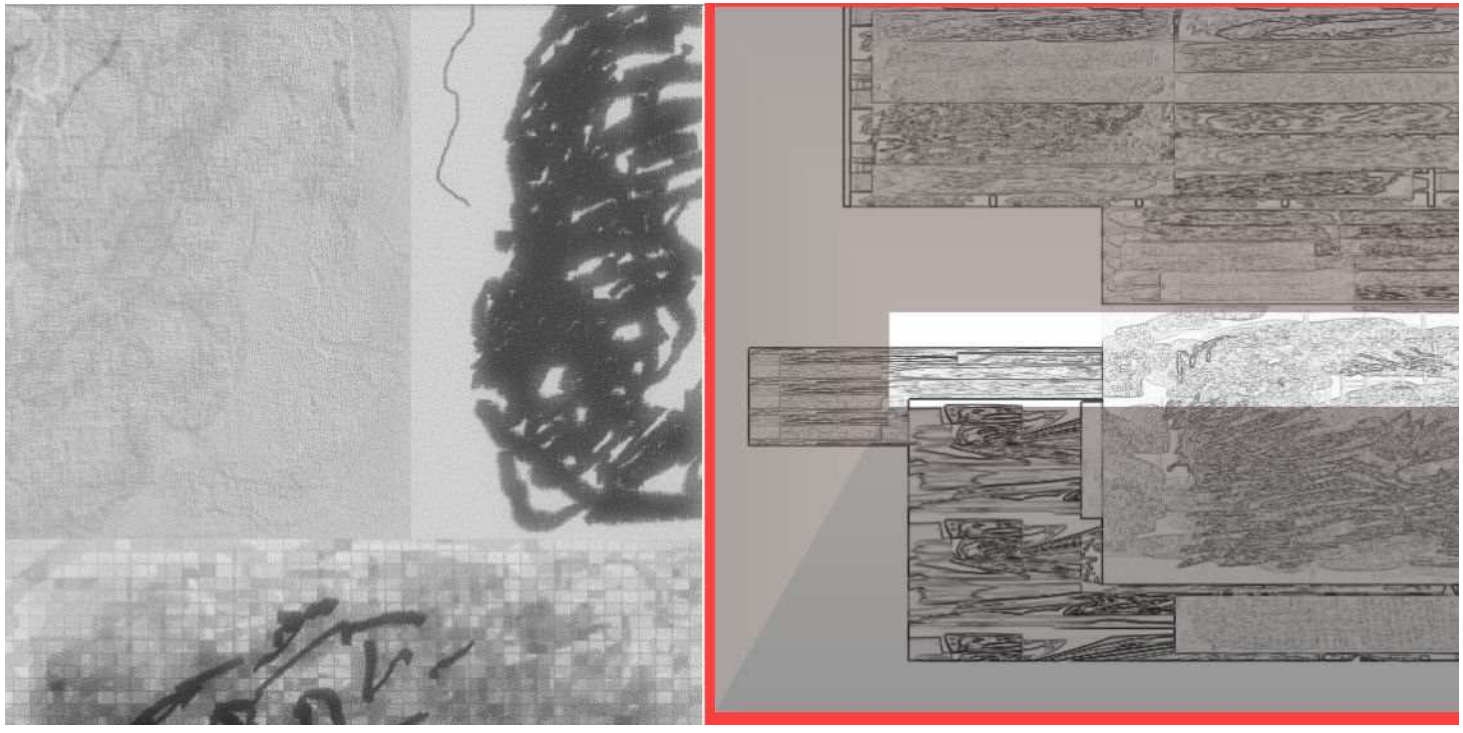
:Motion sensor- drawing as movement in mind and world...

:Trope,entropy, aphorism... (trunk)



:Herms and hermeneutics(nagchtraglechkeit)...

:Hypothesi- Hyperthesis…



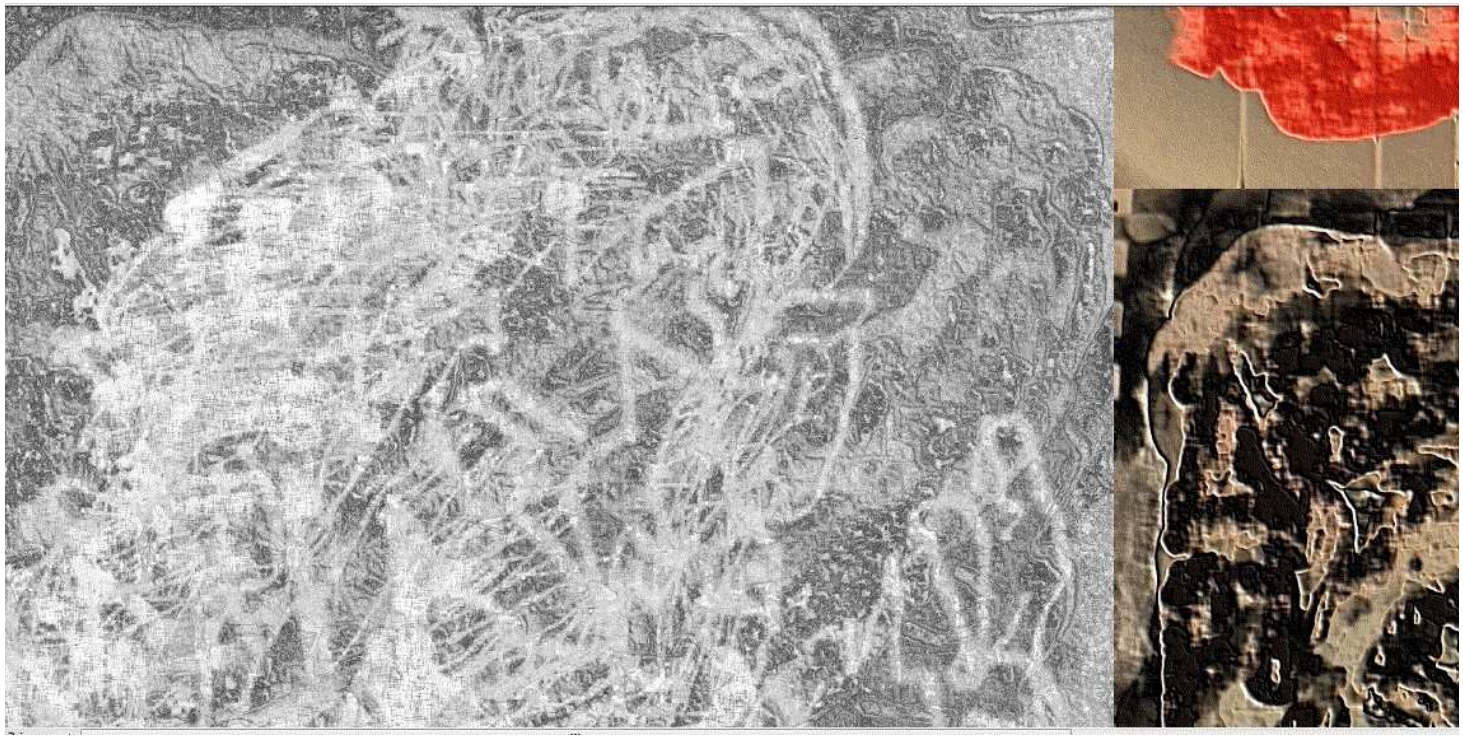
:compression axis of spatially articulated experience...

: Psychological Colloids

:Phenomenological -semiotic enfolding(underwriting and overwriting)....

Axes of Experience-interpellation and interpollation

:Wave to the particle...



:Transgression and contingency...

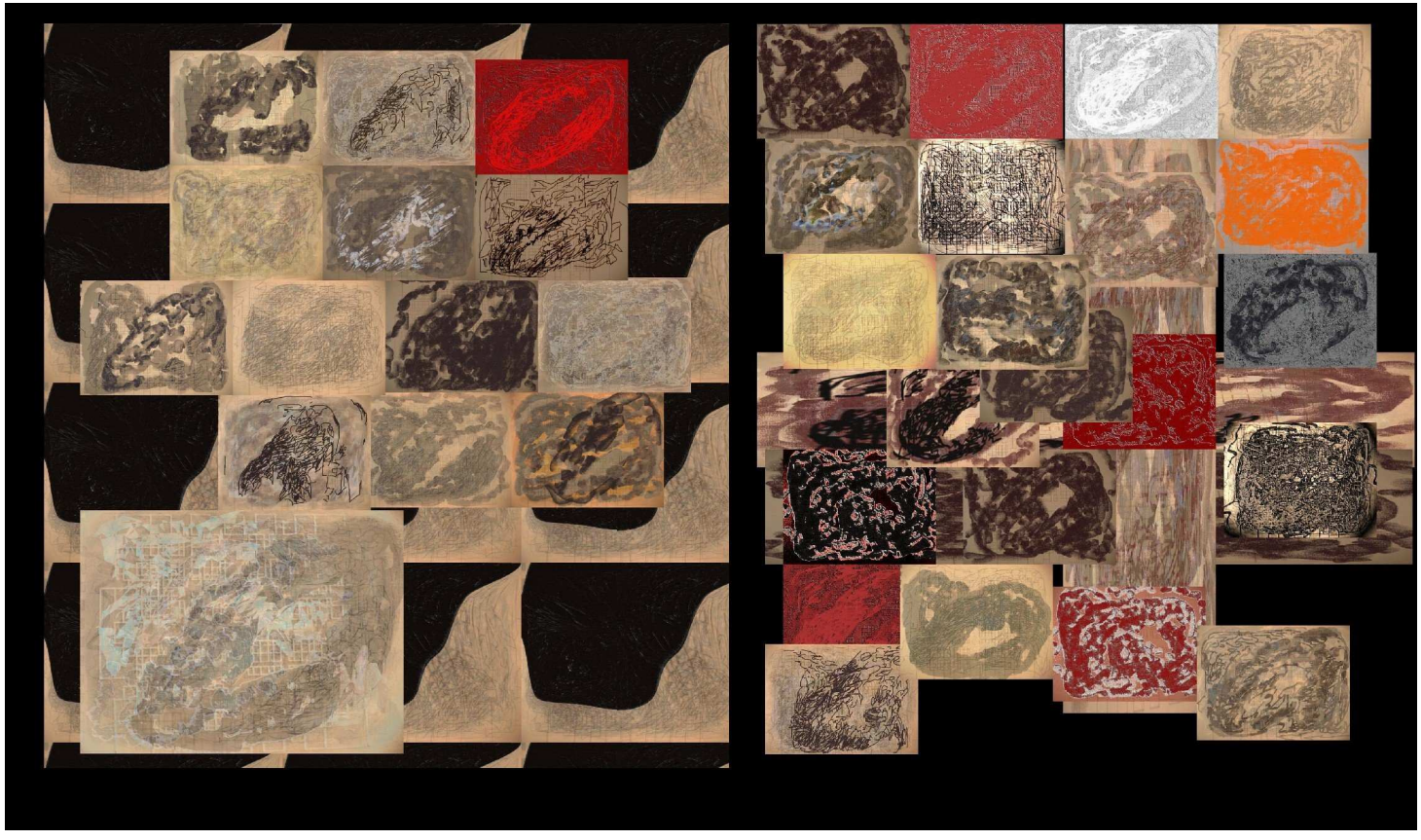
:Morphological Arrows...

:Metonymy- chains of signifiers...

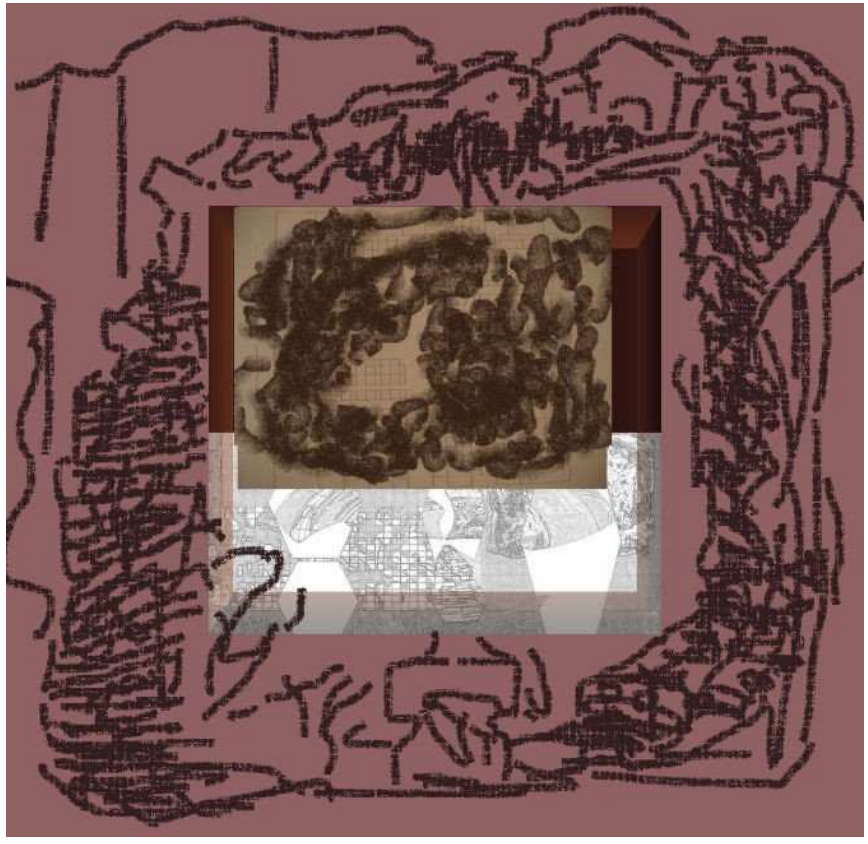
:Throwness-slippage…transference….

:Dedifferentiation-deterritorialization...

:Dimensional concealment...

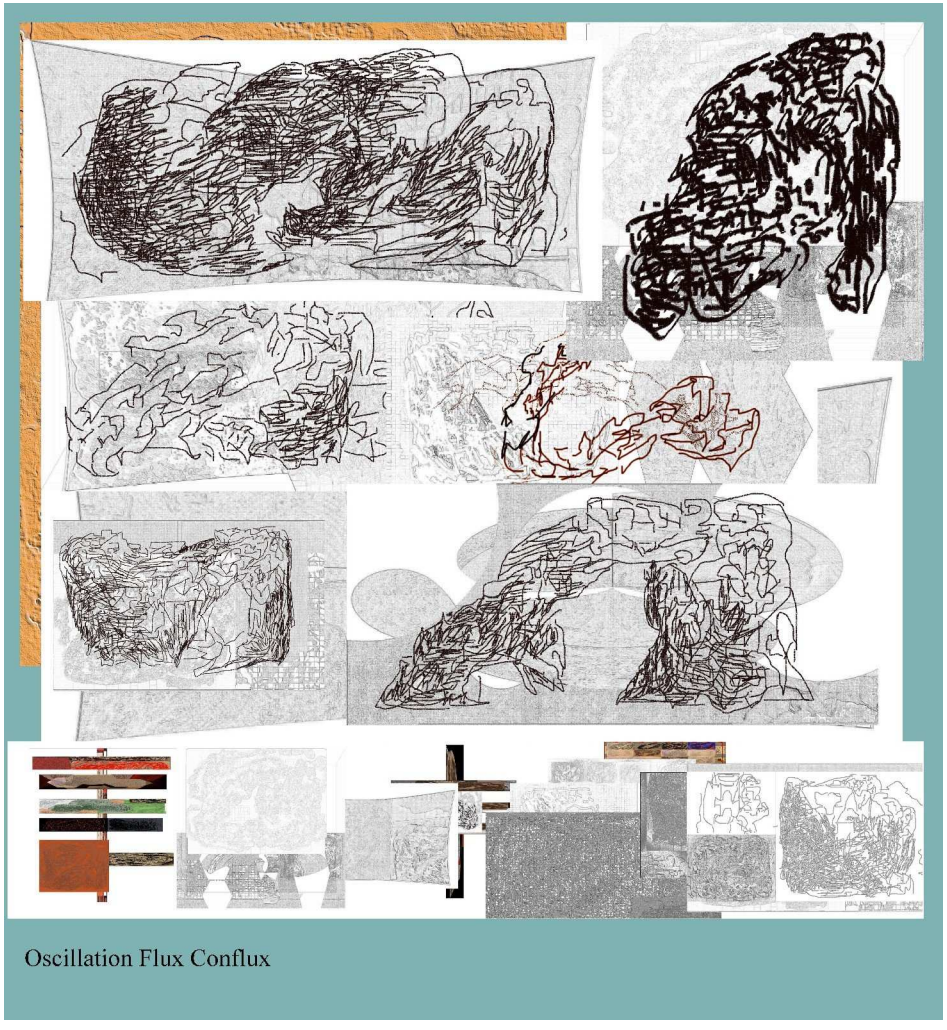


:chiasmus, abbraciari, syllepsis



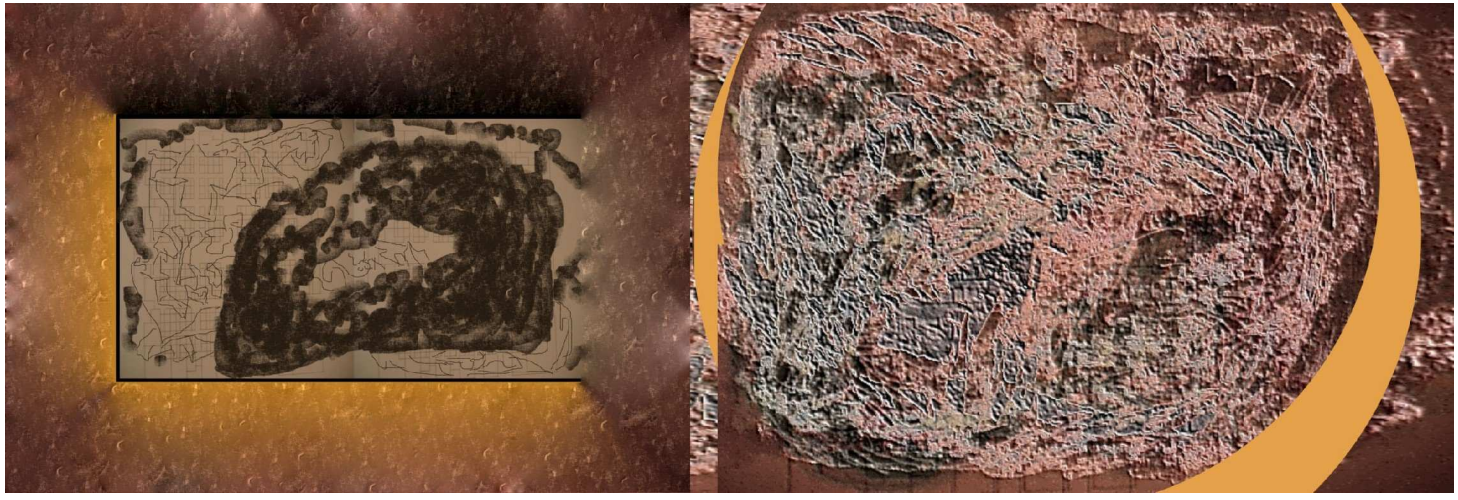
:Fields and Streaming...

:Information architecture and communication theory...



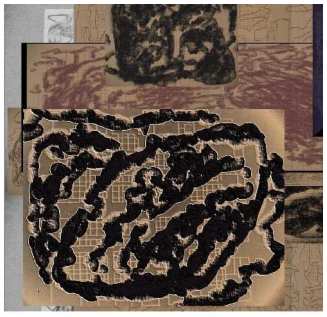
Oscillation Flux Conflux

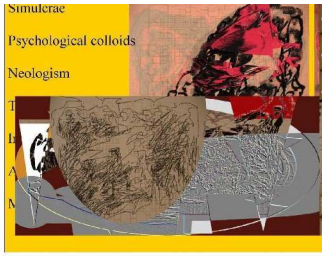
:Odds of night and Ends of Day Discursis discourse and ethos pathos -dialectic...

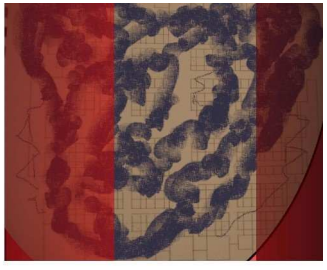


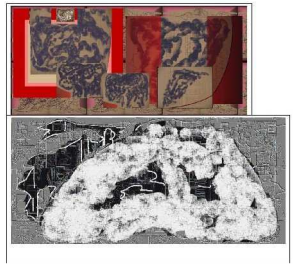
:Verbal visual doppelganger and enantiomorphic mirror of psychology and physics...

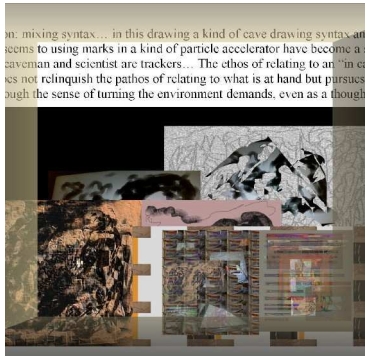
Collective Sites of Consciousness Subsumed to Collective Subjectivity




Simulcrae
Psychological colloids
Neologism






on: mixing syntax.... in this drawing a kind of cave drawing syntax an
seems to using marks in a kind of particle accelerator have become a
caveman and scientist are trackers... The ethos of relating to an "m c
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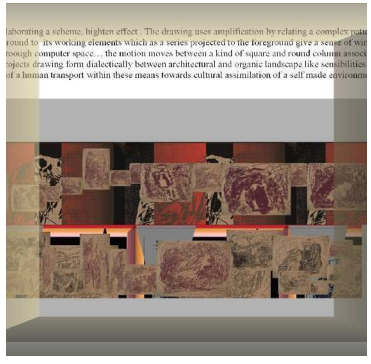
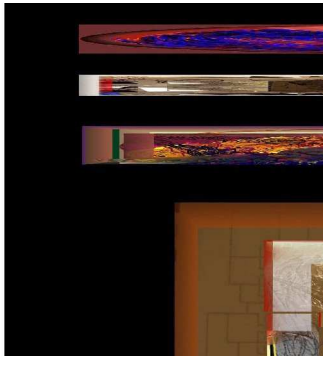
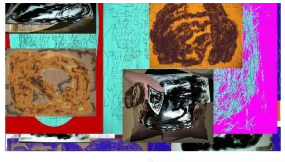
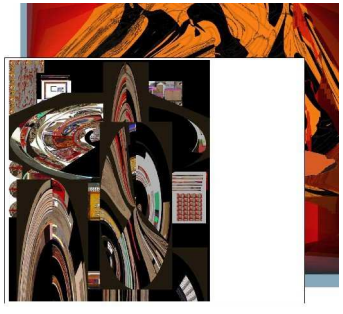
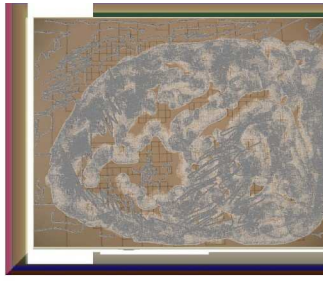
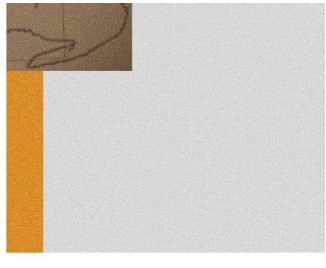

laborating a scheme, highten effect . The drawing user amplification by relating a complex pat
round to its working elements which as a series projected to the foreground give a sense of wi
roogh computer space... the motion moves between a kind of square and round column associ
bjects drawing form dialectically between architectural and organic landscape like sensibilities
of a human transport within these means towards cultural assimilation of a self made environm



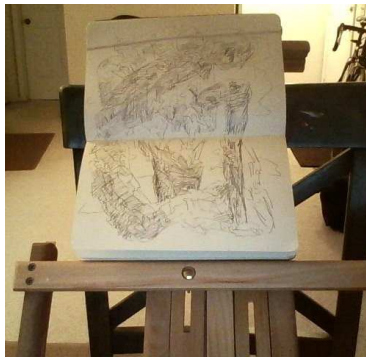


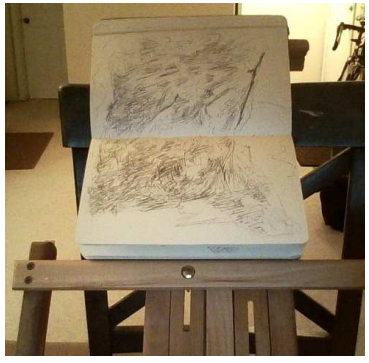


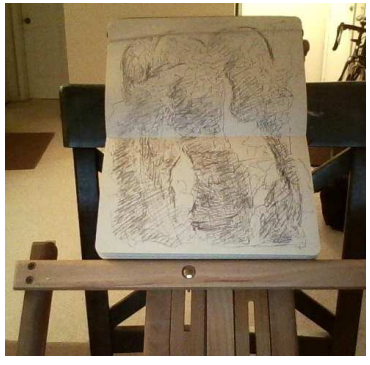
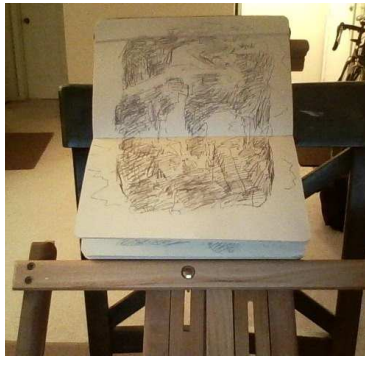




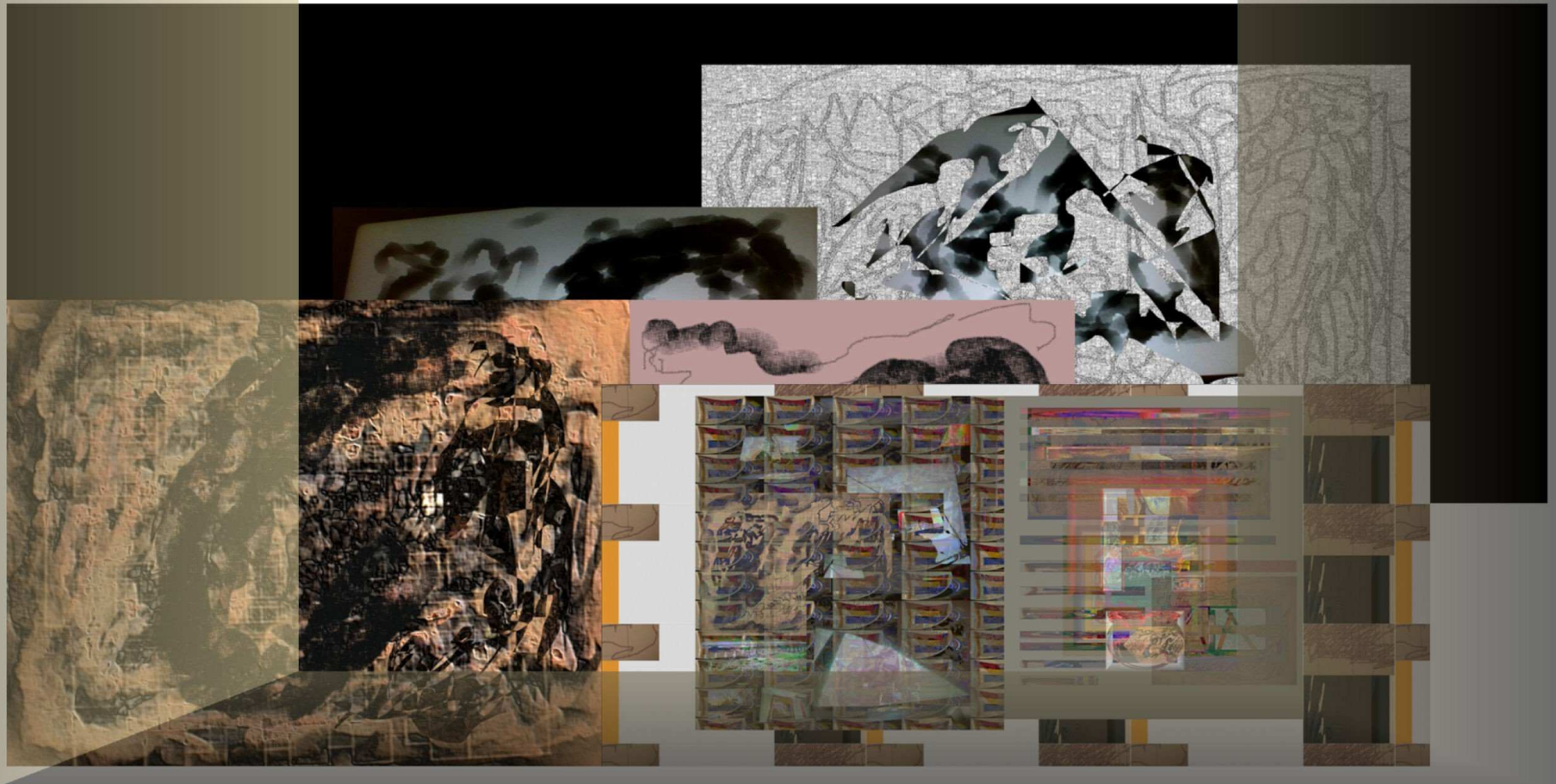
Apakoinu Construction: punning use of a word in defining a pair of contexts, in this drawing I have turned the amplitude of a drawing series into a kind of ampitheatre.
The ethos of drawing as existing between color and monochrome expressively bends space in a dialogue of broadening ones outlook.

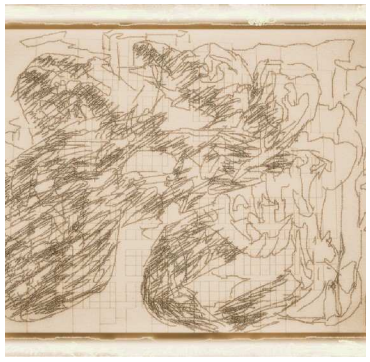


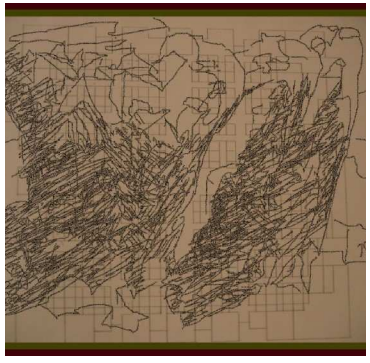
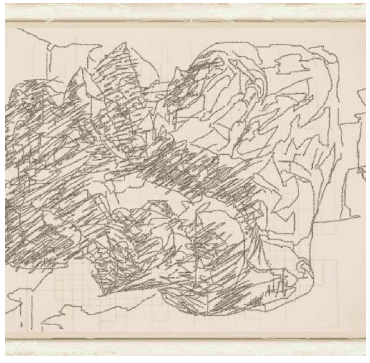


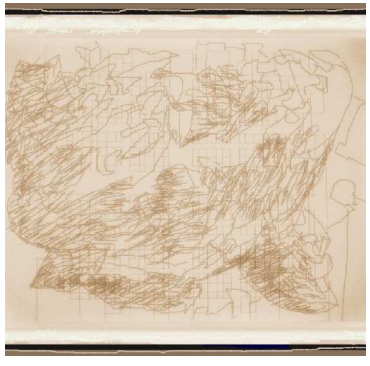



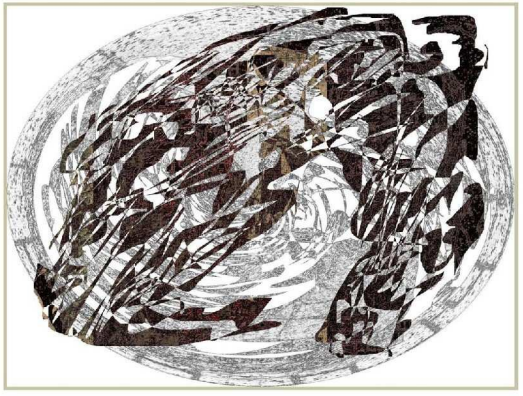
Anacoluthon: mixing syntax… in this drawing a kind of cave drawing syntax and computer space that seems to using marks in a kind of particle accelerator are some a spatial mix...both caveman and scientist are trackers… The ethos of relating to an "in camera" environment does not relinquish the pathos of relating to what is at hand but pursues expressive content through the sense of turning the environment demands, even as a thought experiment





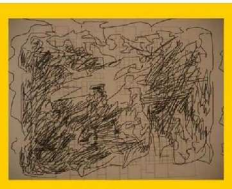




Herms & The Hermeneutical

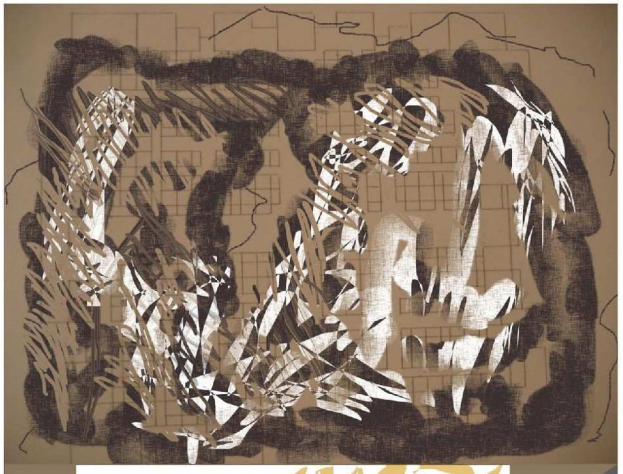
Interpellation

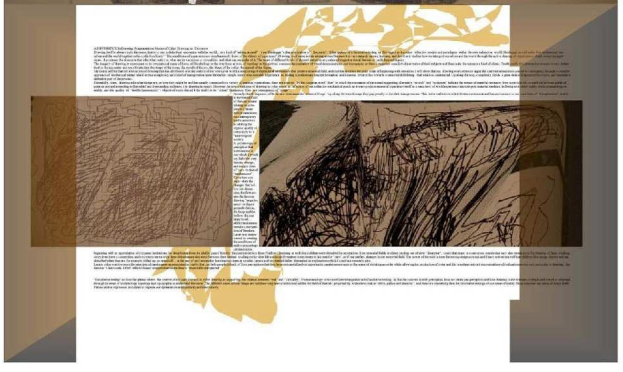
Interpollation

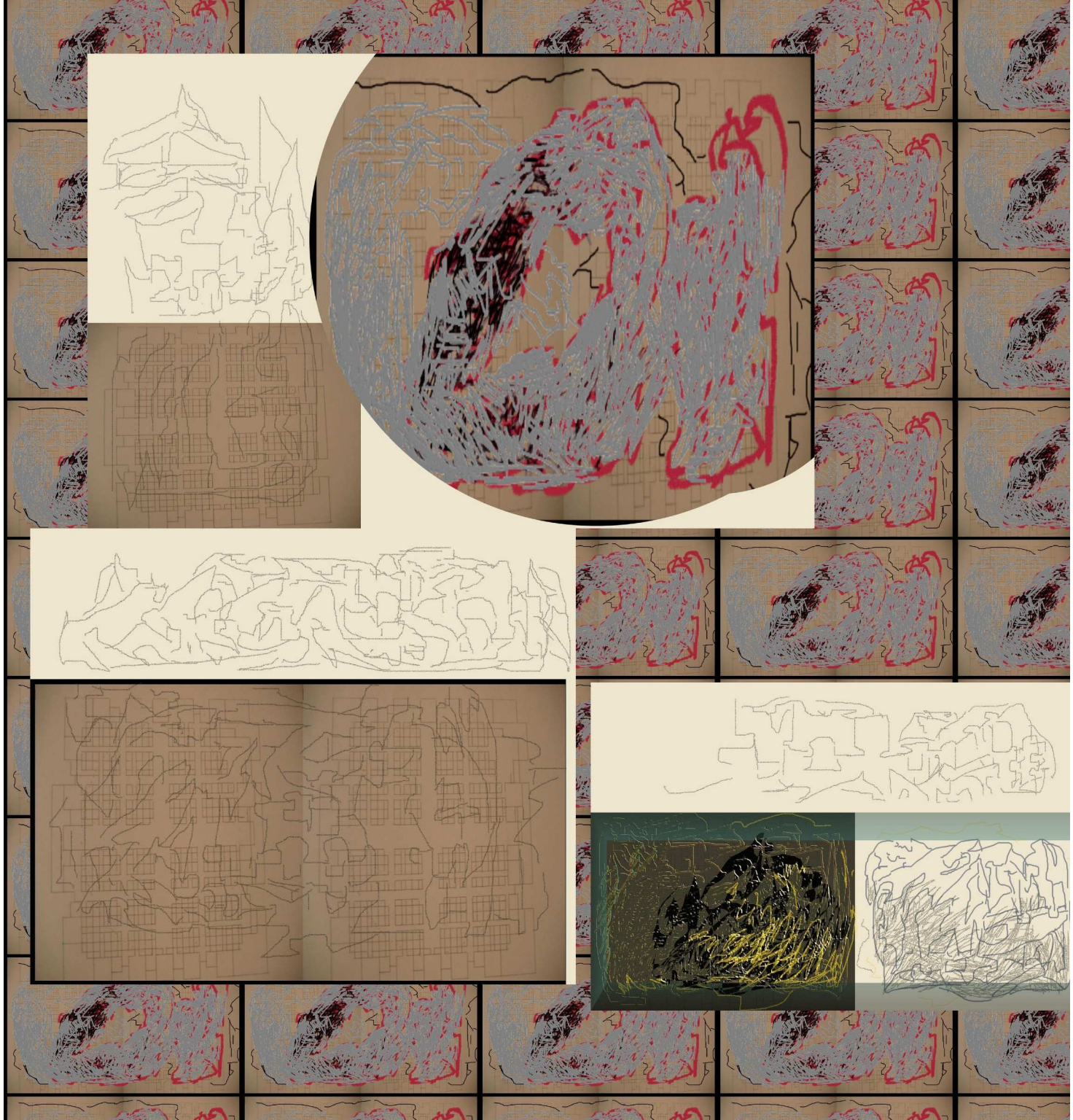


Marl Fiore

Drawing Visual Verbal Space 3

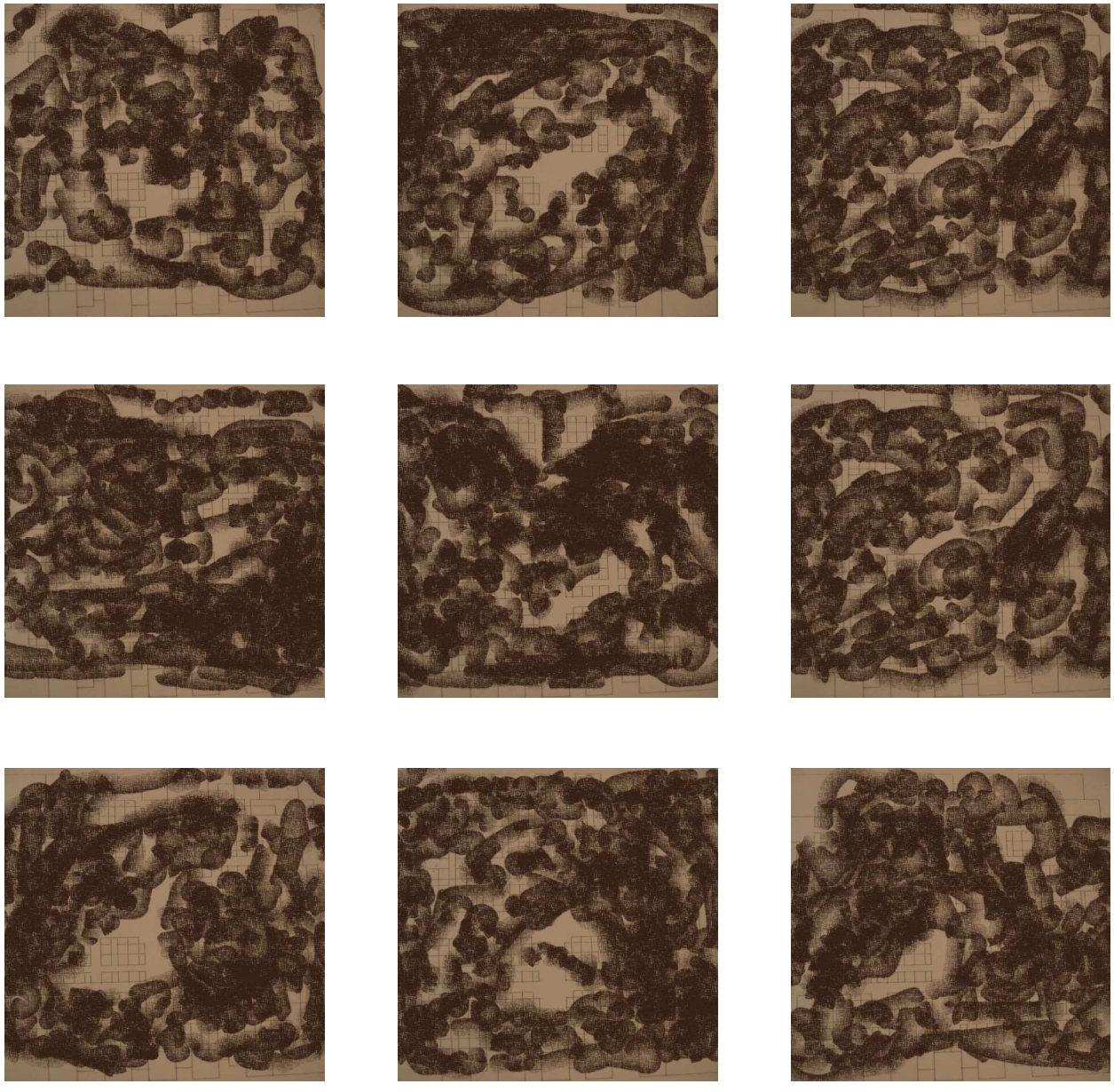


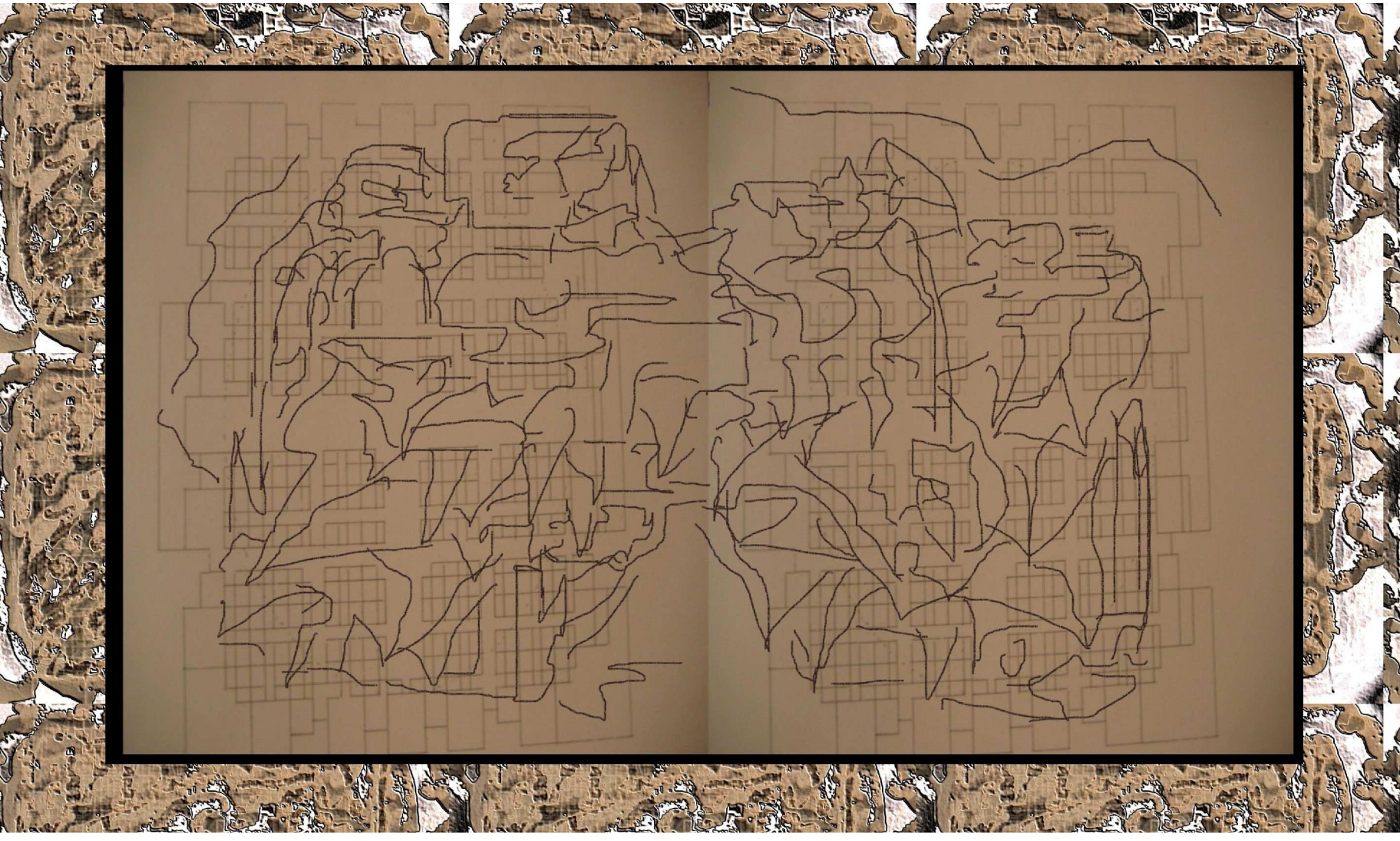


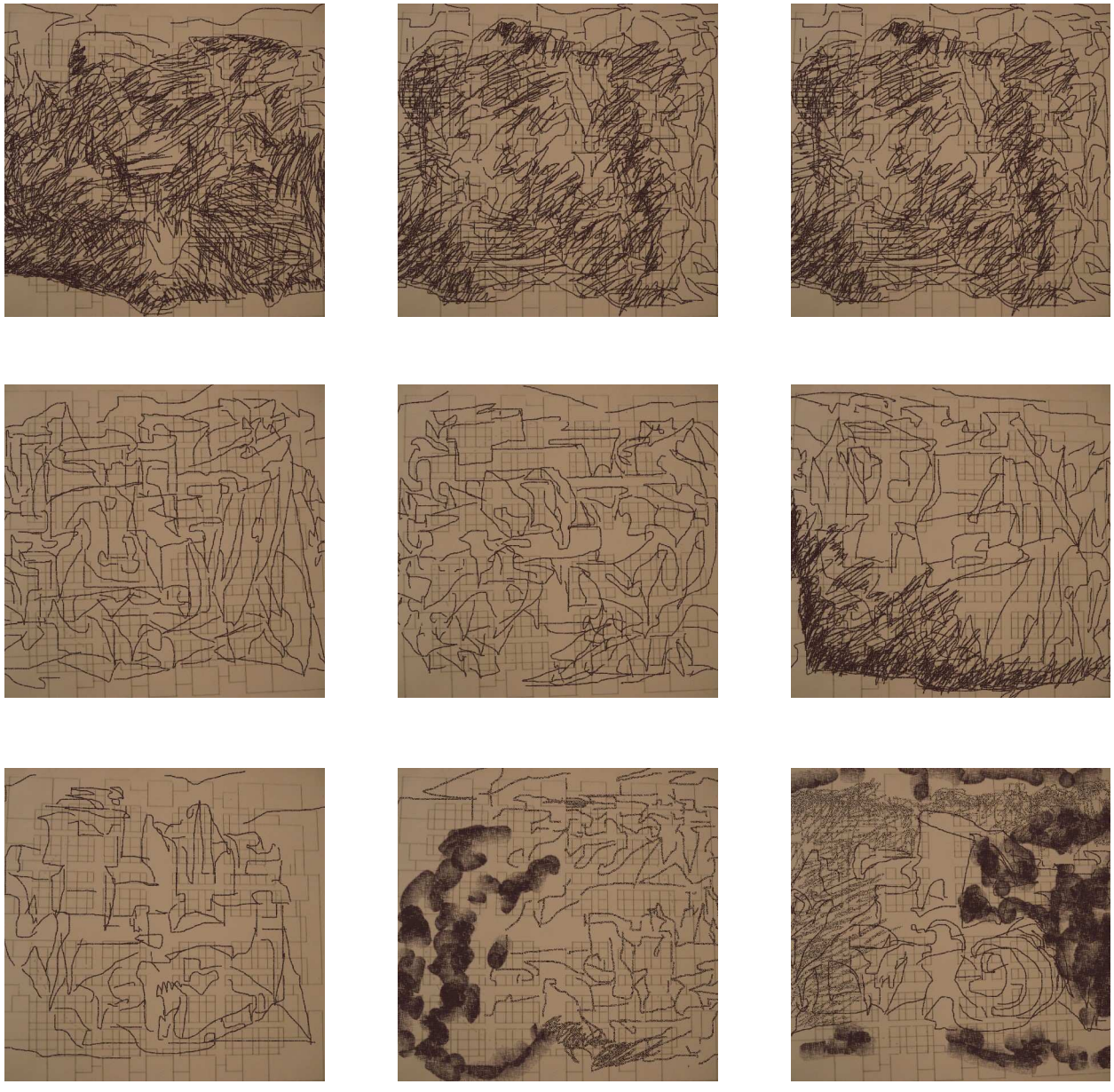


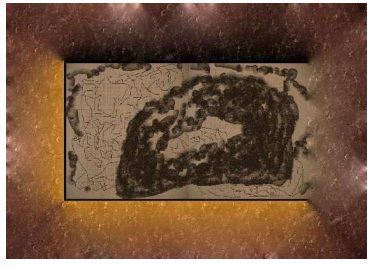
:Psychological Colloids...

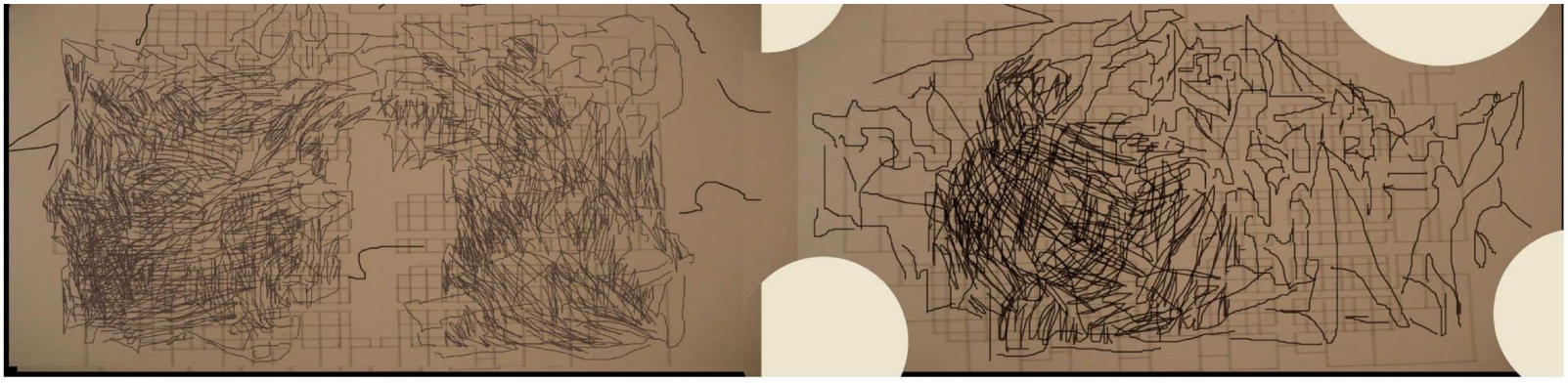
Simulacrae, passage, antinomies and Immanence



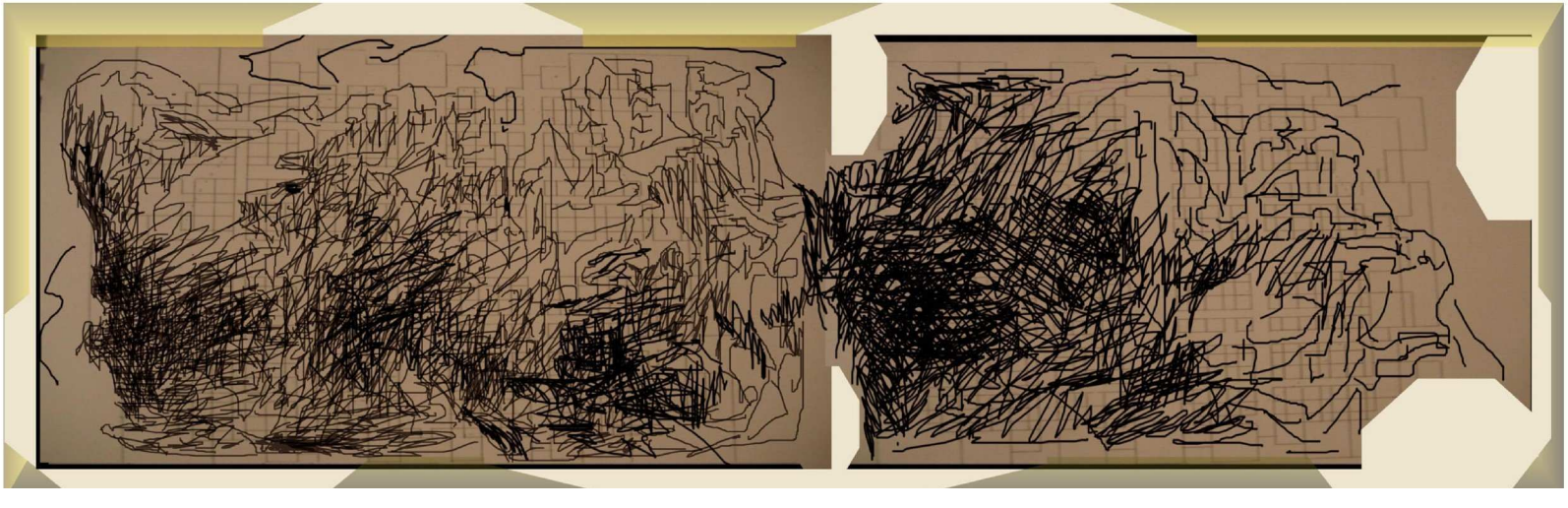


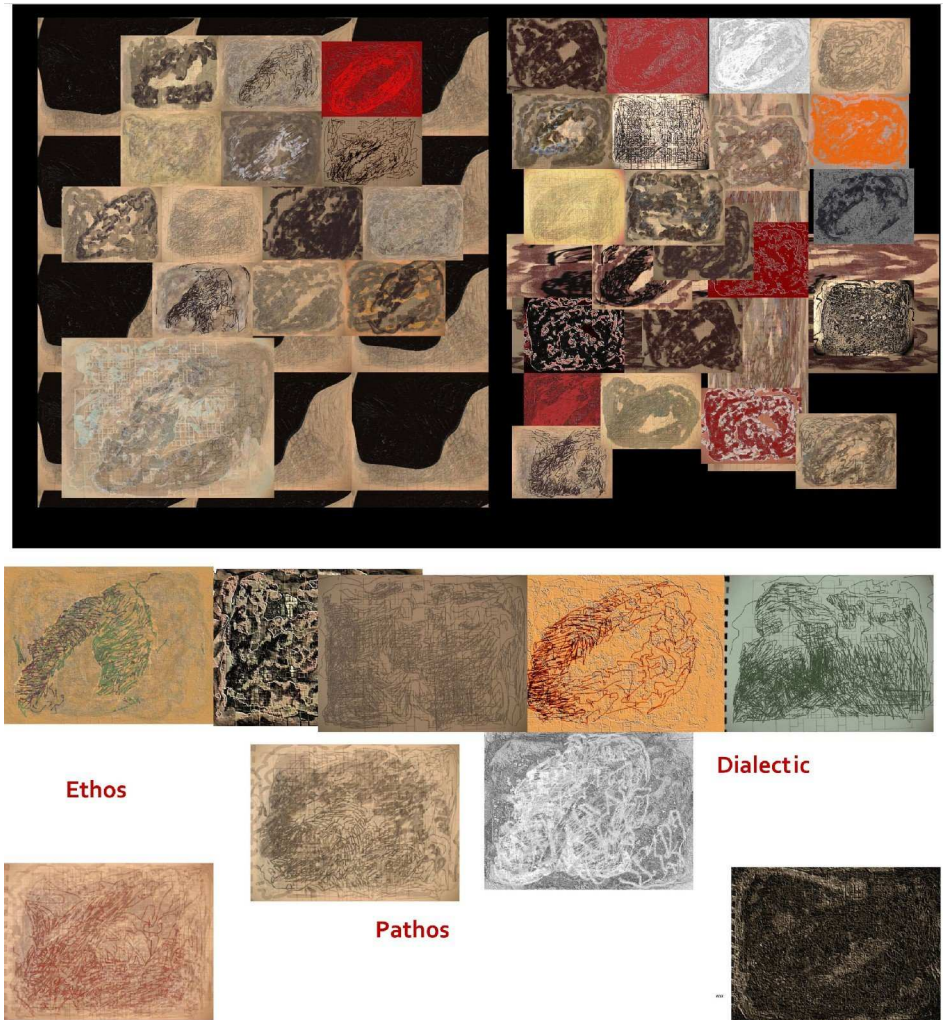






FRAG: THAT THE ELISIONS AND MORPHOLOGICAL TRANSFERENCES WITHIN THE ALLEGORIES OF MEANING AS SLOW RHETORIC AND QUICK SPACE BETWEEN ANTINOMIES AND THEIR ANTIMONIES ARE A NOTION MOTION SENSOR OF DISCOURSE WITHIN SEMIOTICS EMBEDDED AS AXES OF MEANING BETWEEN PREPHILOSOPHY OF PRESOCRATICS AND POST PHILOSOPHY OF OUR SEMIOTIC NICHES AND BLENDINGS.




Ethos
Pathos
Dialectic

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

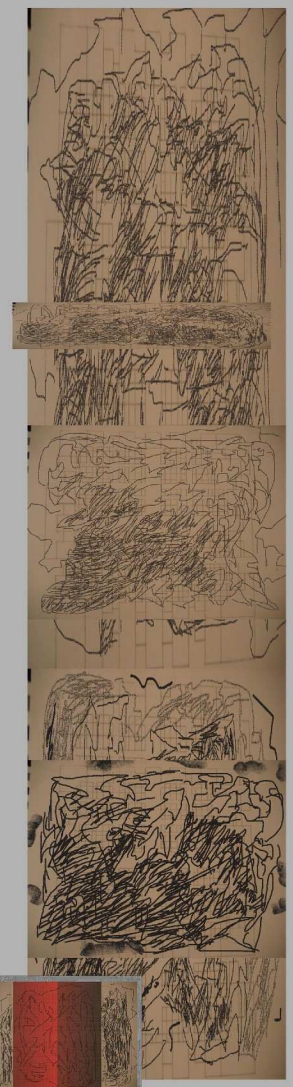
Experience

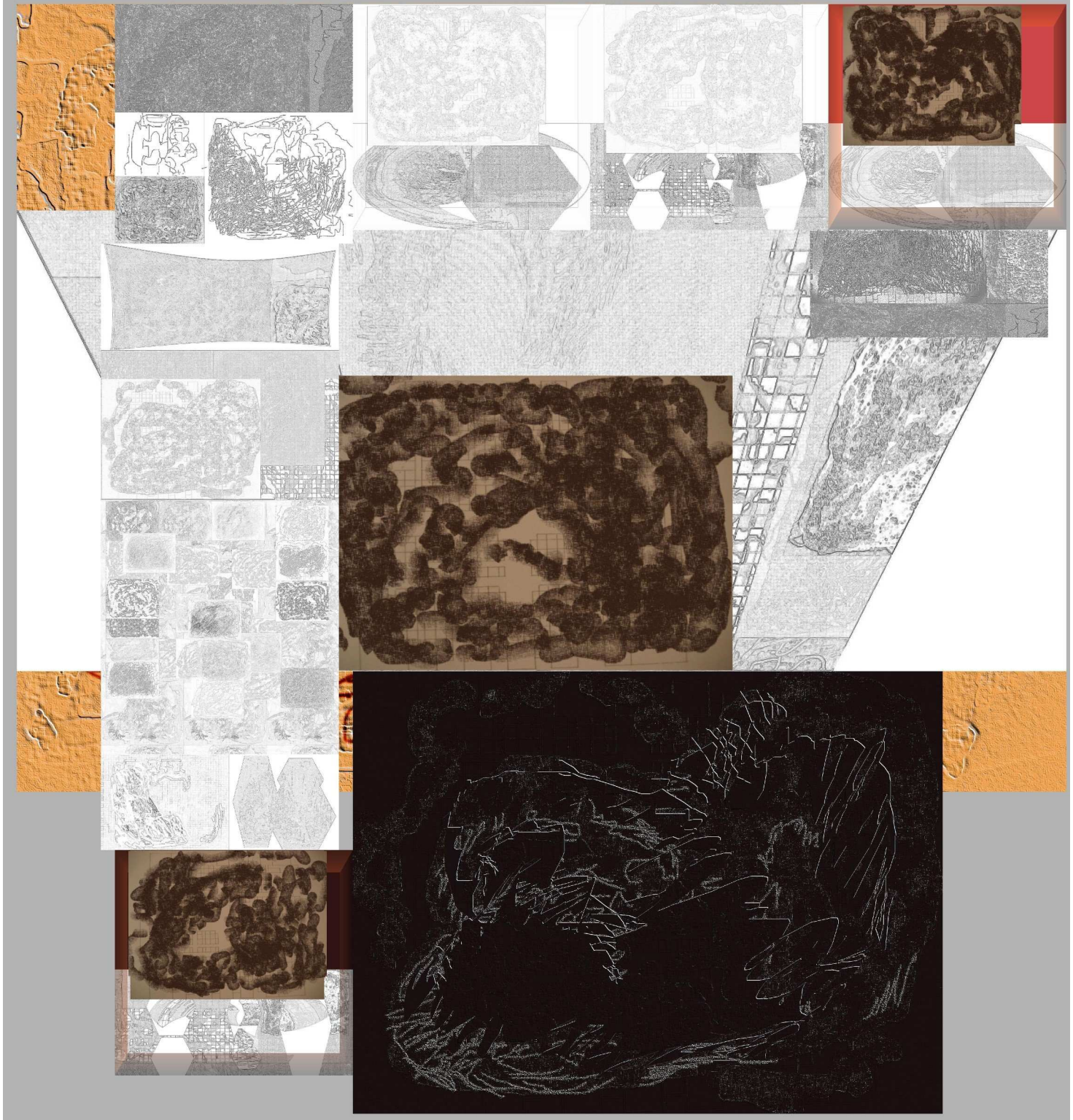
Consciousness

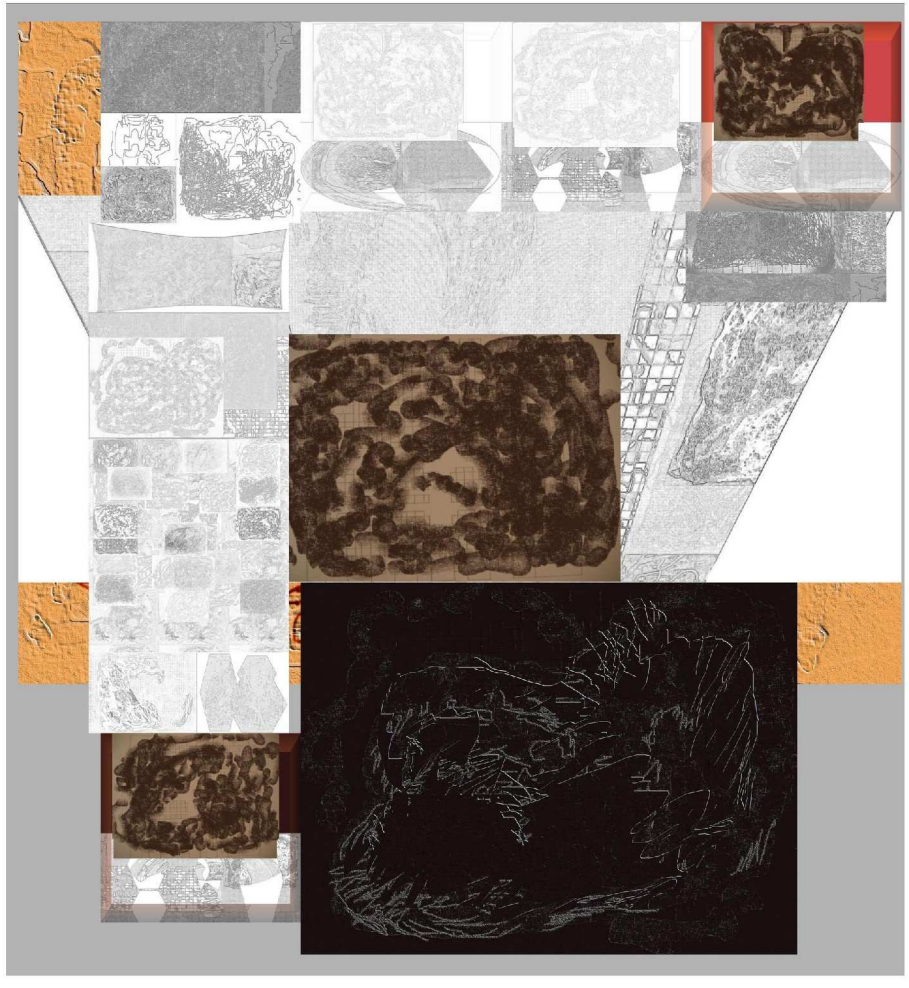
Enantiomorphic

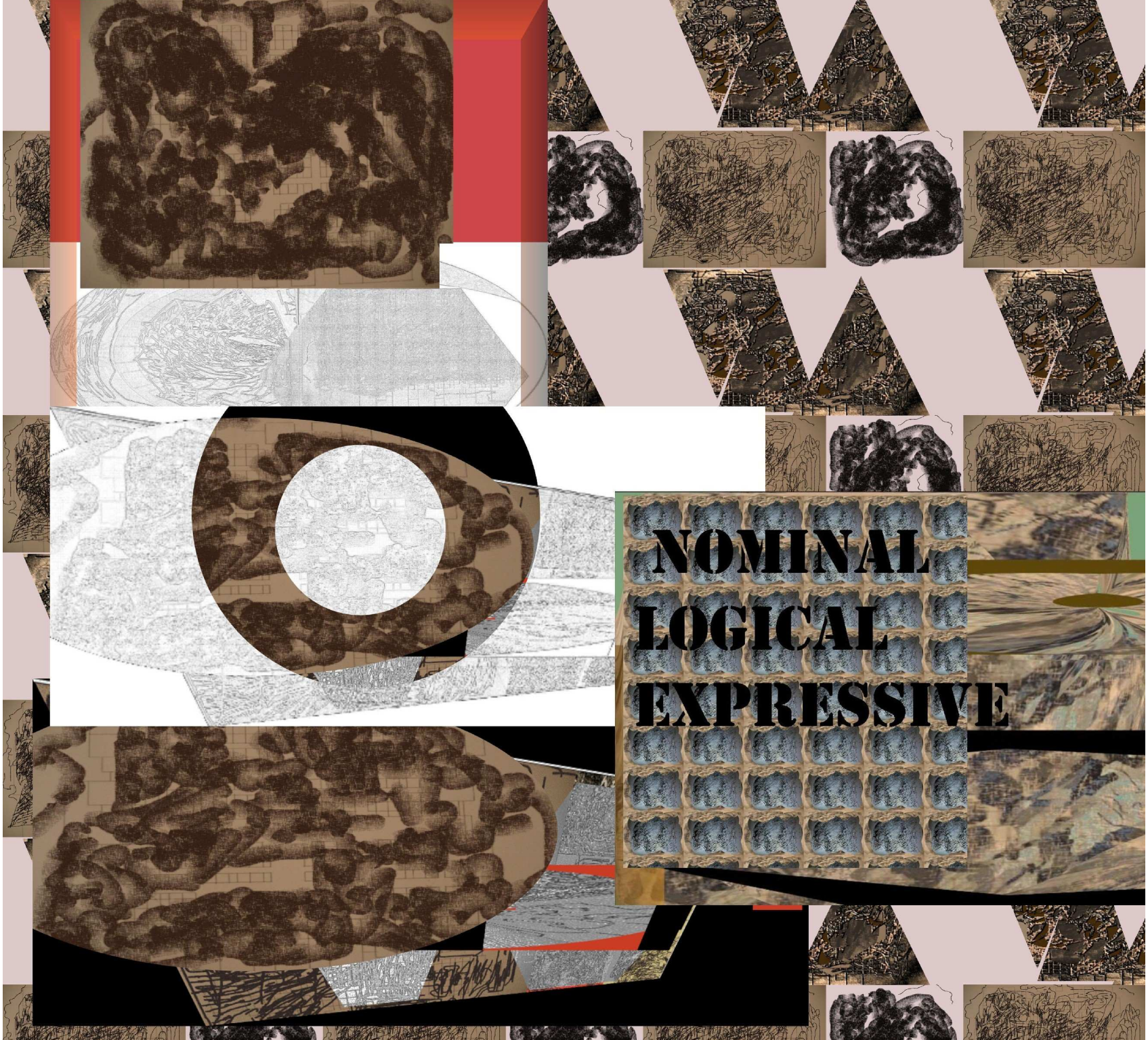
Representation

Configuration



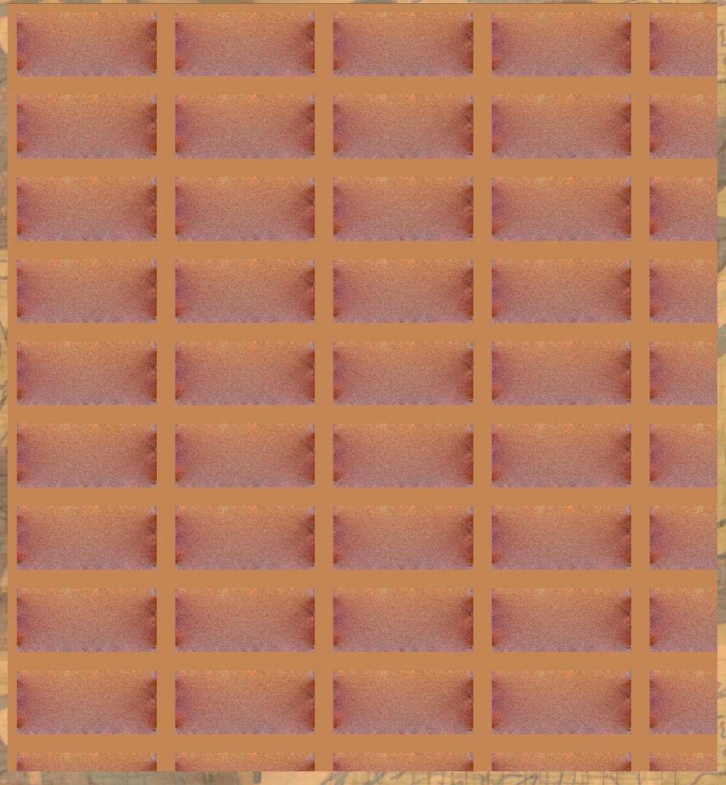


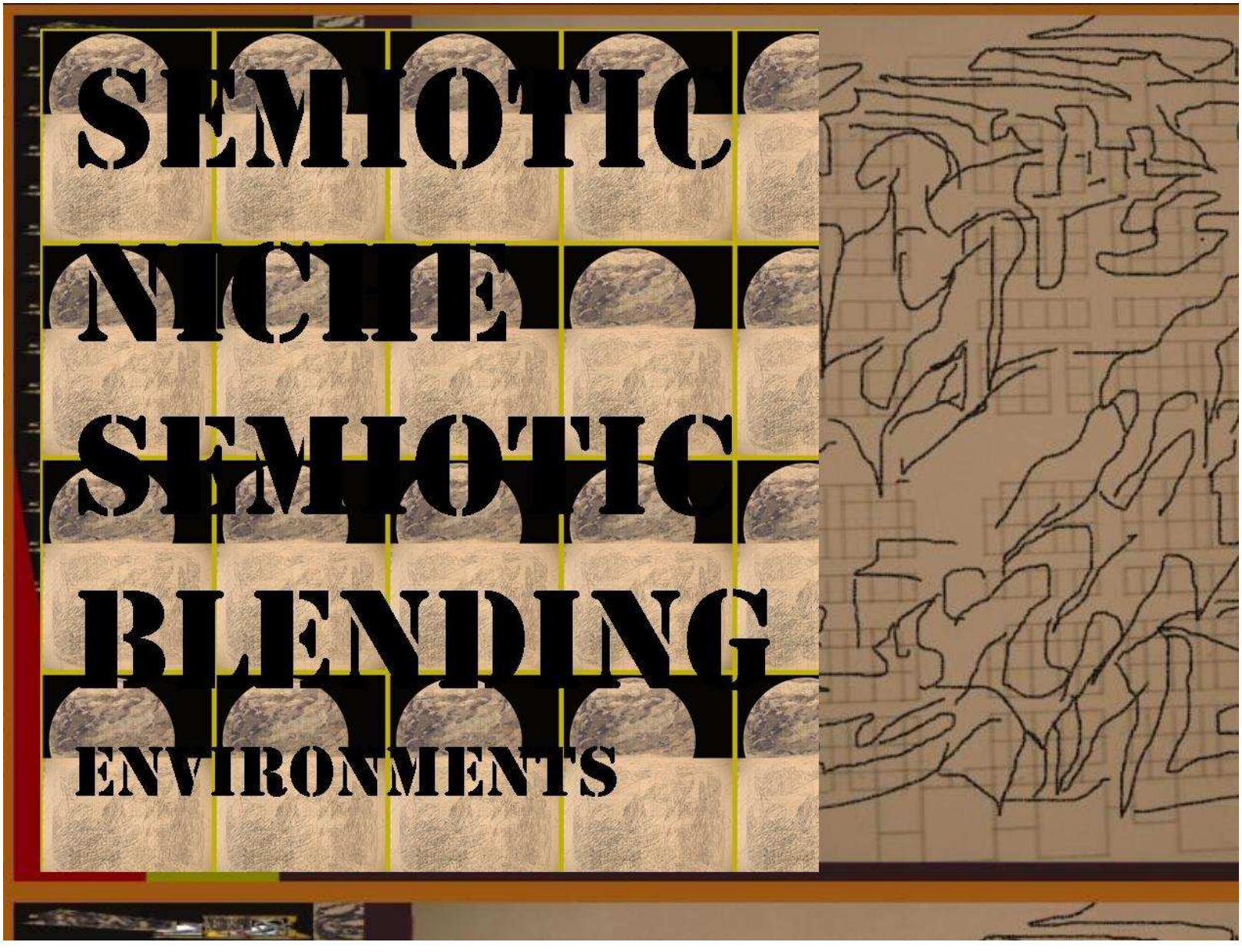



NOMINAL
LOGICAL
EXPRESSIVE

PHENOME-
NON
NOMENA
NOUMENON
SEMIOTIC
NICHE
SEMIOTIC
BLENDING
ENVIRONMENTS
TROPE
APORIA
APHORISM
NOMINAL
LOGICAL
EXPRESSIVE
OPPOSITION
INTERSECTION
UNION
MORPHOLOGY
TOPOLOGY
TOPOGRAPHY
IDENTITY
USAGE
BEING
Interactive
IMMERSIVE
Immersive
INTERACTIVE
generative
GENERATIVE
SPIN
SALIENT
AGENDA
Ethos
ETHOS
Pathos
PATHOS
Dialectic
DIALECTIC

PAT-TERNS




SEMIOTIC
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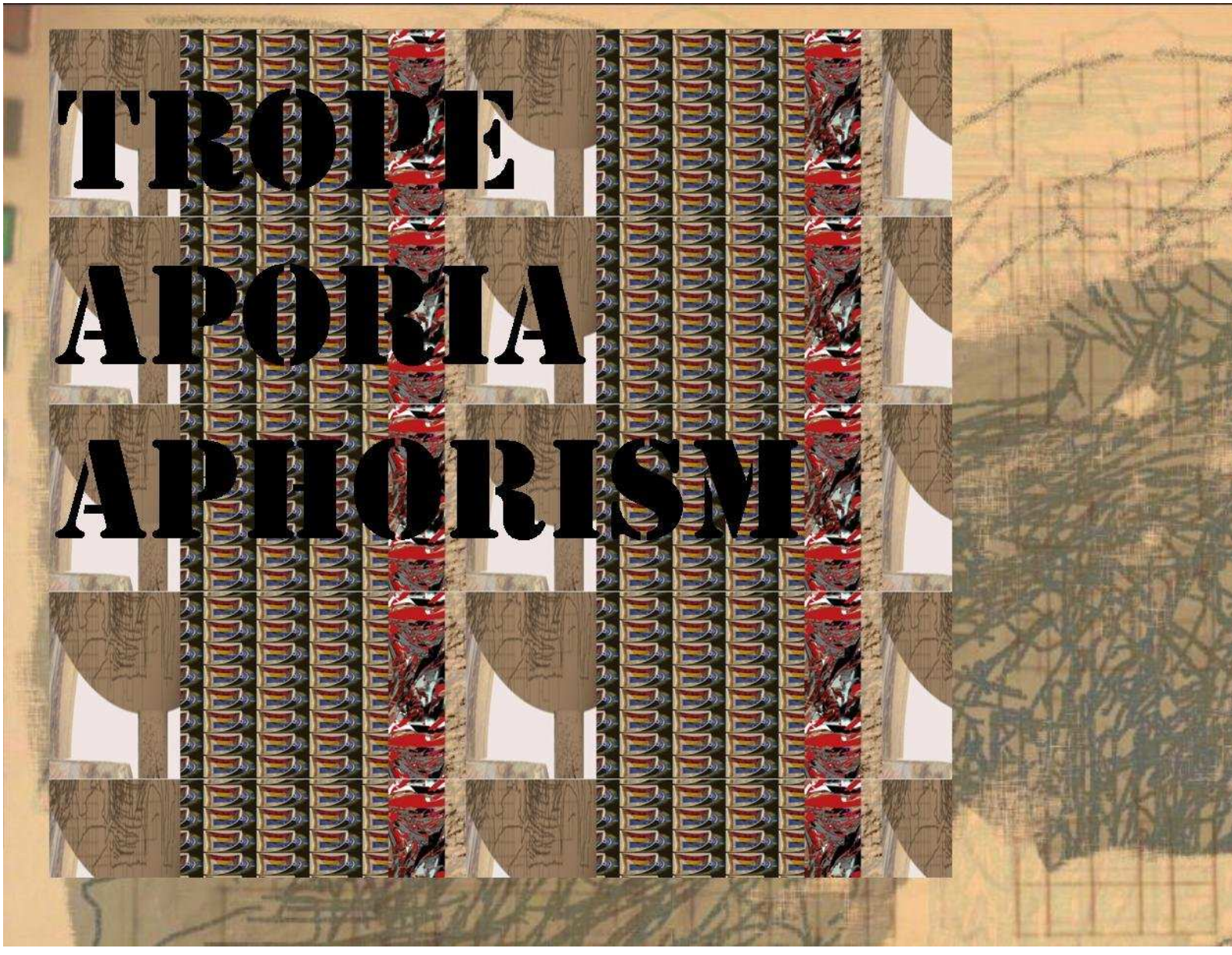
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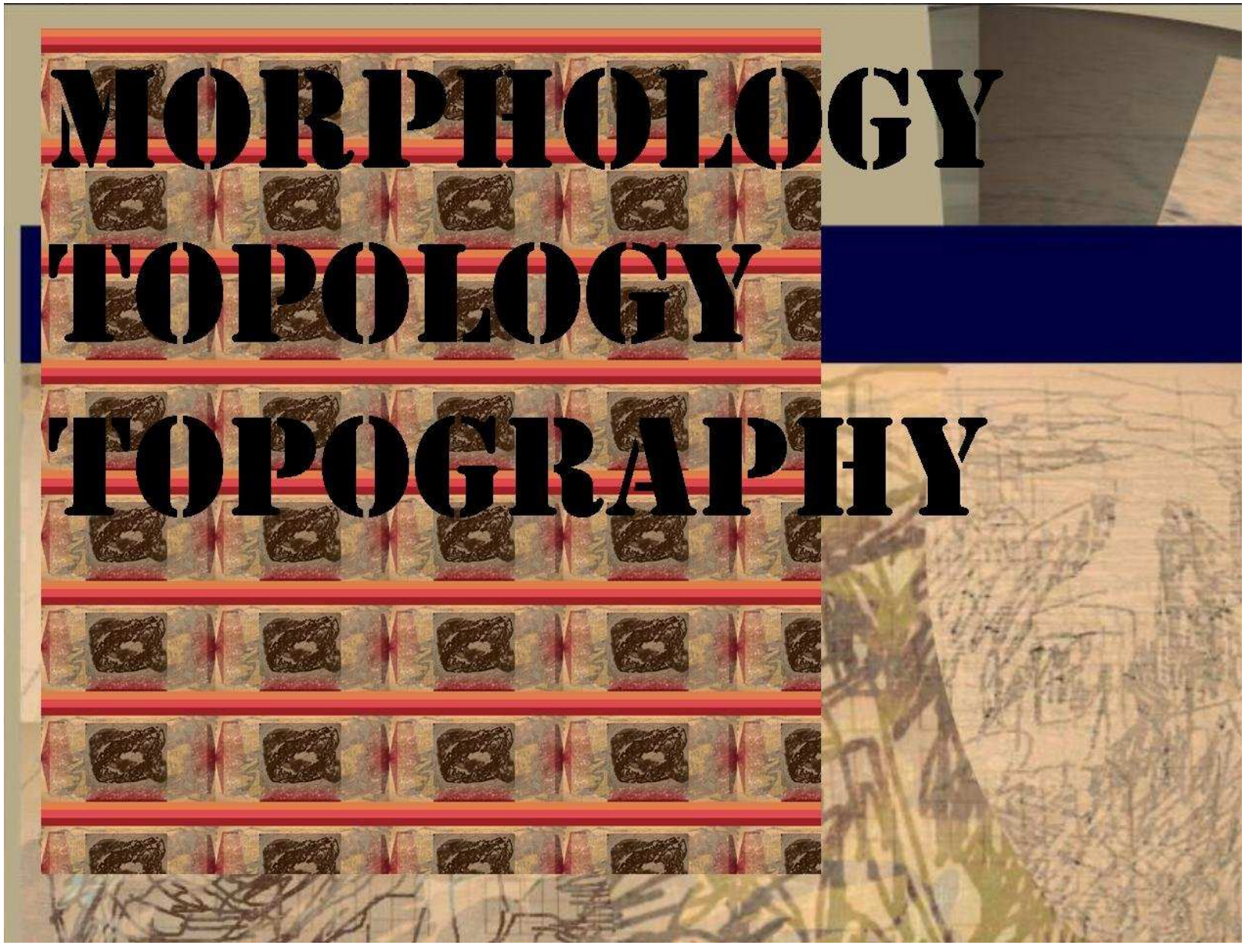
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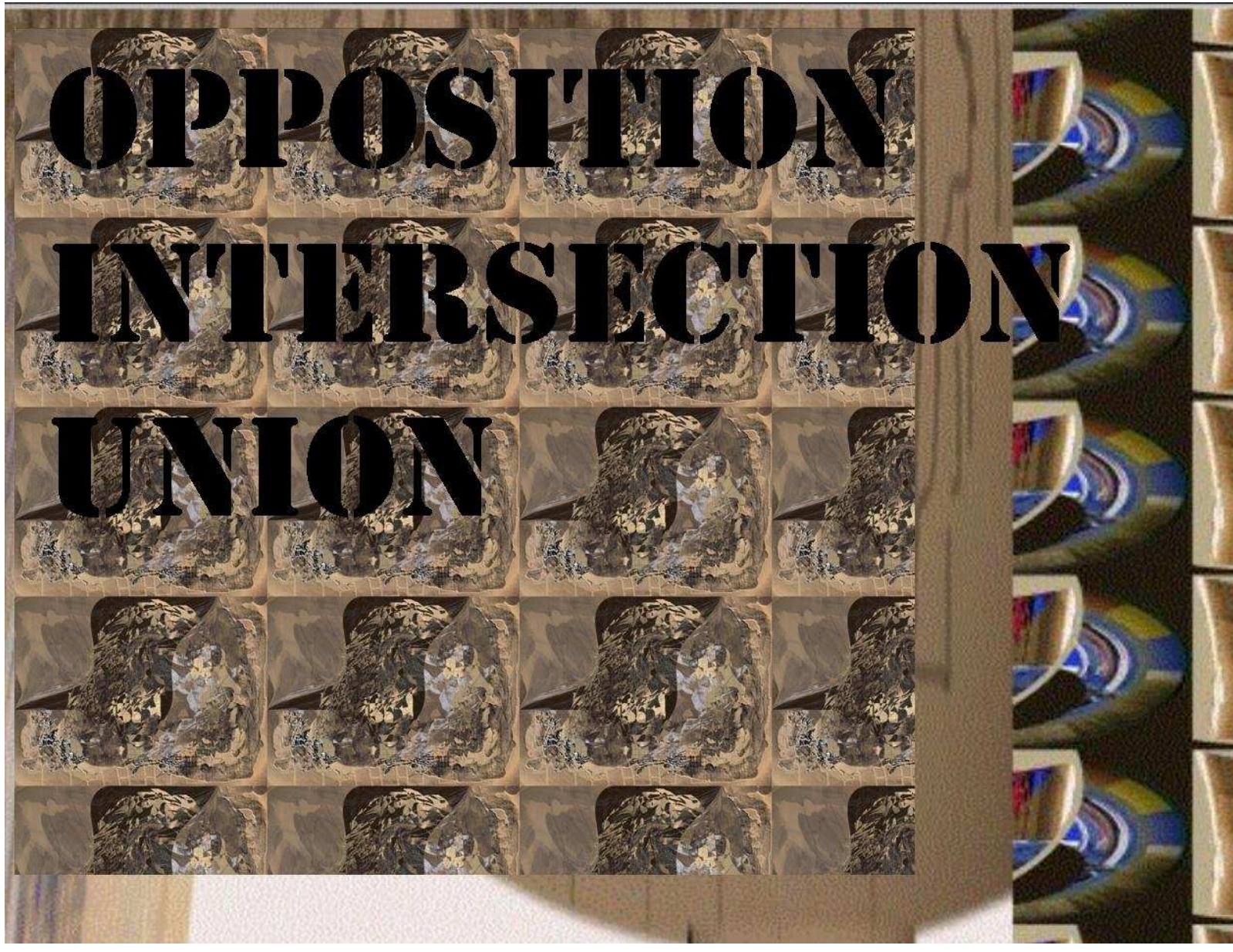
TOPOGRAPHY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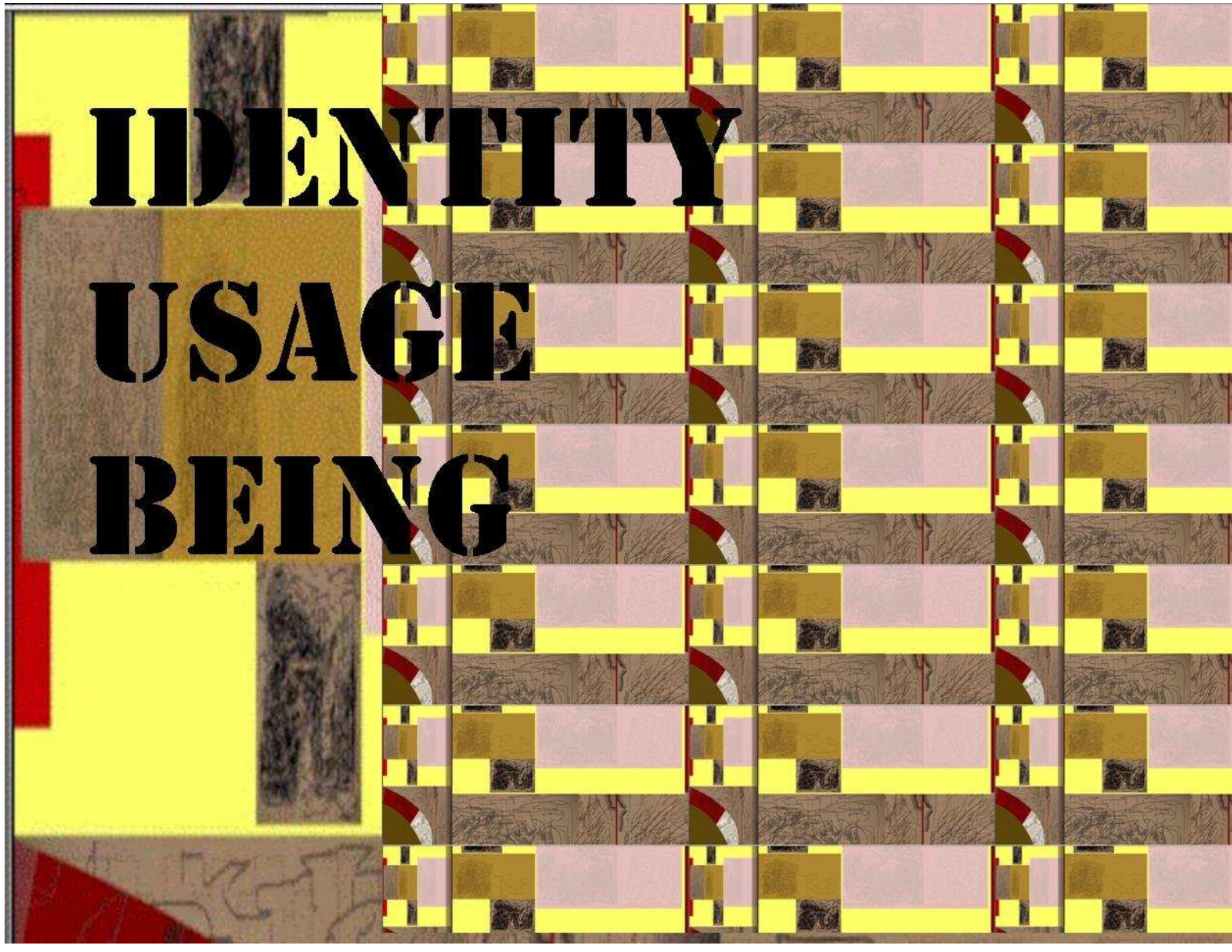
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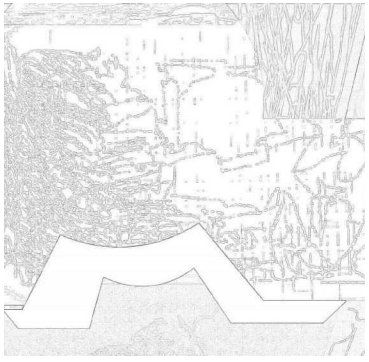
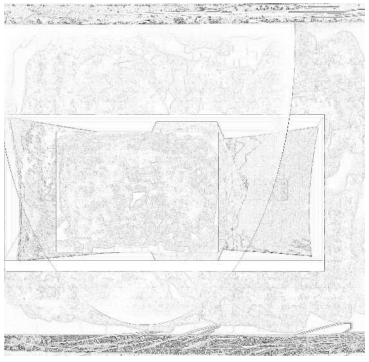
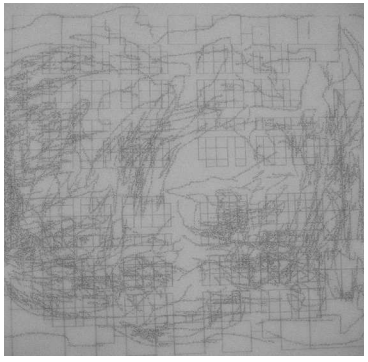

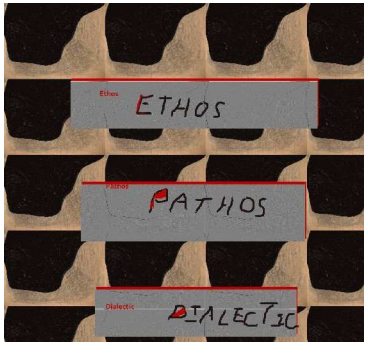
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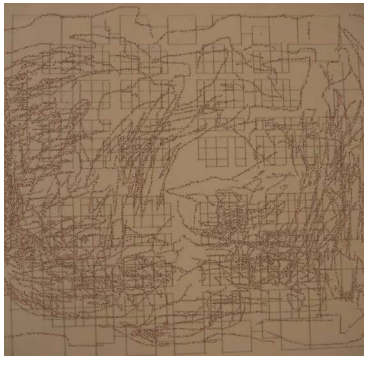
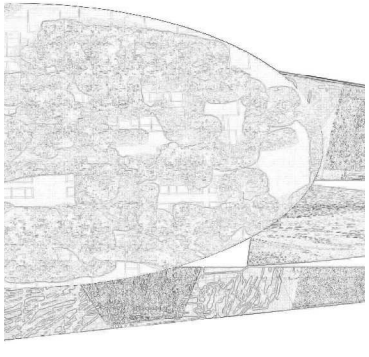

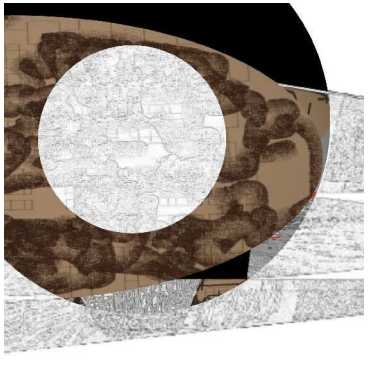

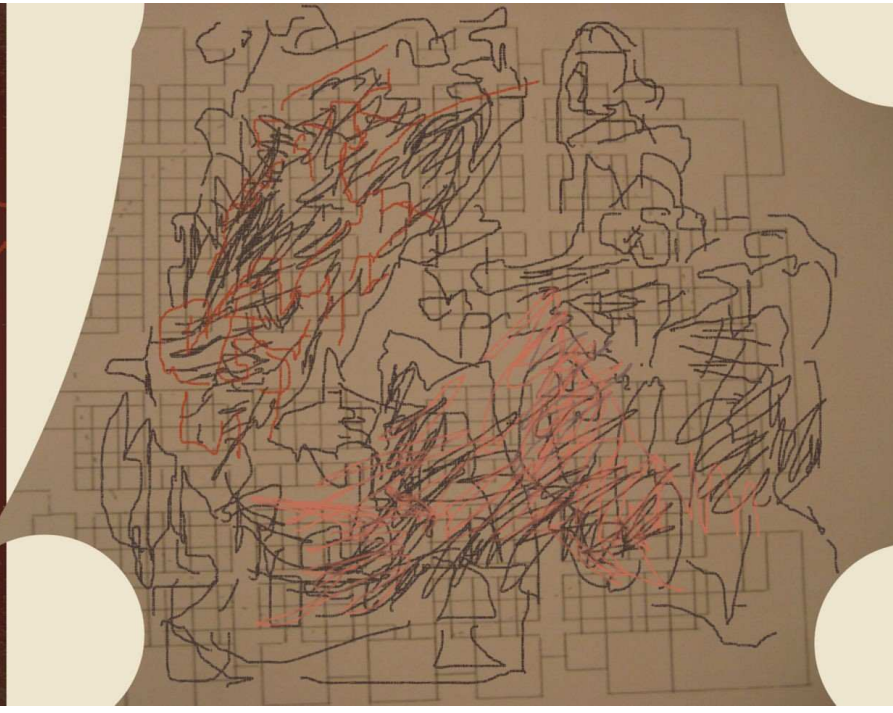

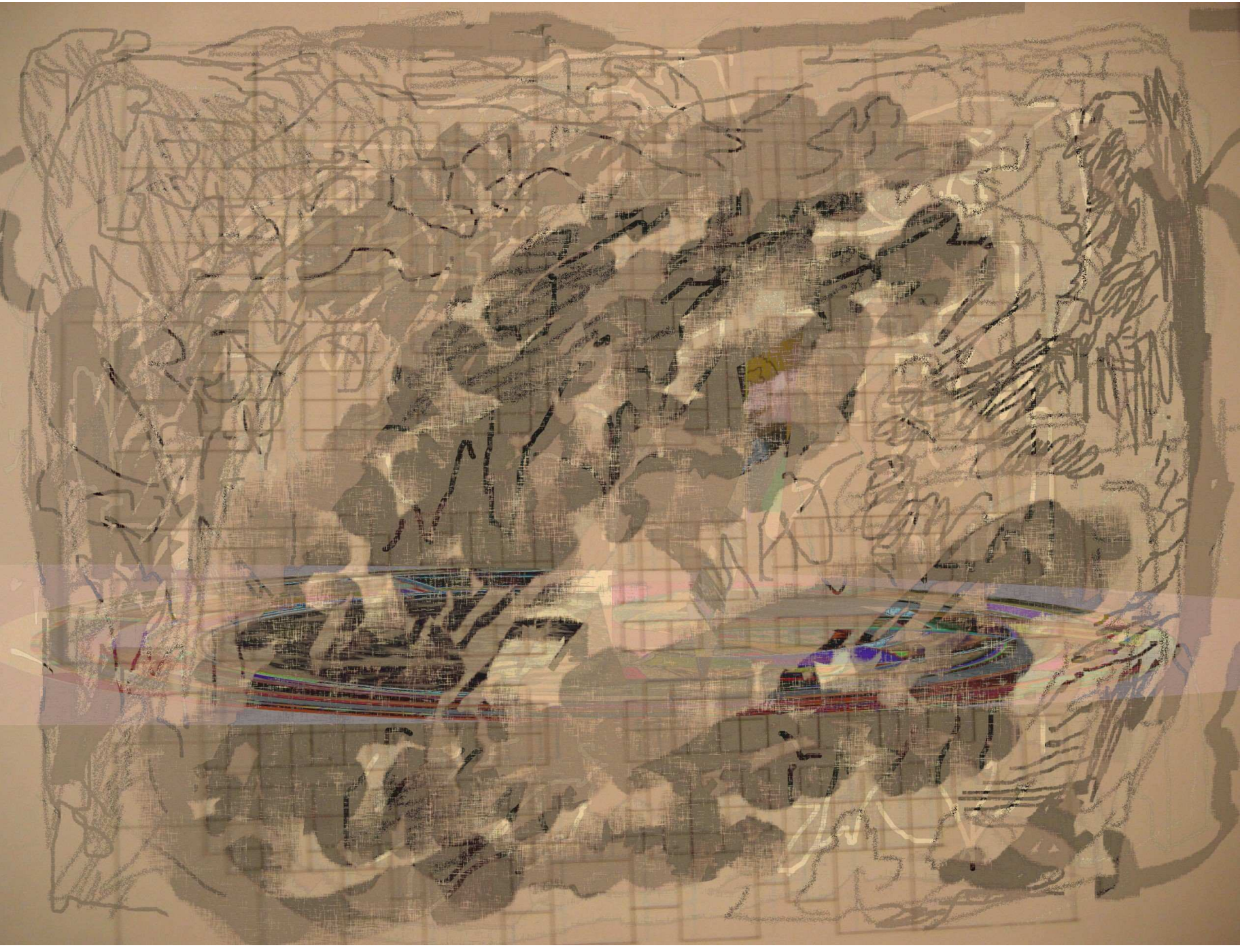

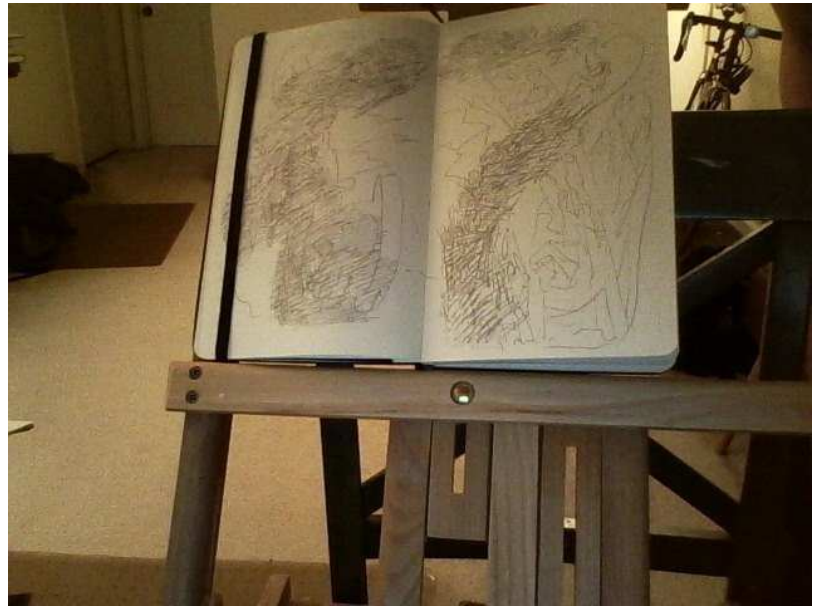

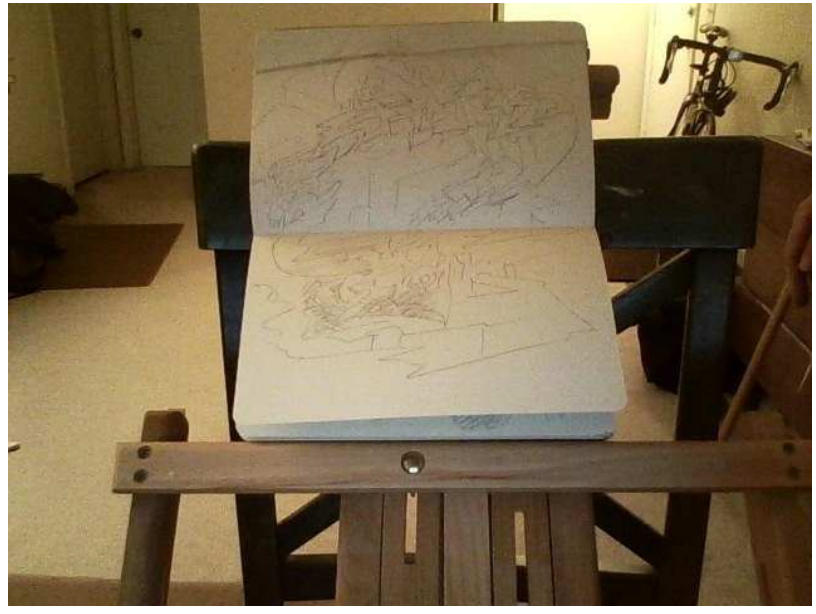

Mirrors Within Strata<> tha he
objective of an object forms the
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Object Righting
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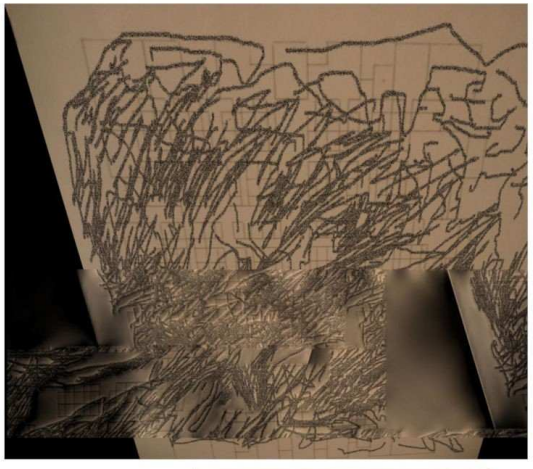
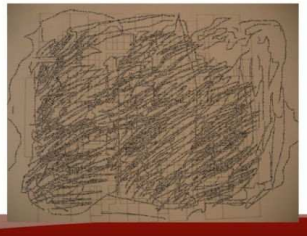




Art Between Line
Wedded to the
Which Generate

and suggestive as I will argue: of
"Tracer" which essentially means
nscious. The forms I use are archaic
h the looping procedures of the cyber
ere I begin with the theme of
y sense of the connective lacuna.
Interpolation /Interpellation
My projects began in this series by photographing drawings out of hand in my
that the drawing forced the camera to be like a graphic print as it were, interrup
with interposing, creating an interpolation. Rhetorical terms such as interpolatk
relate subject to object, by emphasizing subjective and objective states and trar
as -"poetic license".
My first gesture, then, of disrupting the identity recording process relates to La
which in Four Fundamental Concepts of Psychoanalysis (Lacan,1977 pp.104-1
rrupting fascination through the artist's hesitations and shift of gaze as di
ive state.
the me
Seaman's work, but
enabling the physicality of languag
meaning as the nature of nature within human compor
This first drawing then takes up something like a theme of metamorphosis embedded within
interpolation, the photograph metamorphosing into a kind of drawing-print....

Syllepsis

Information architecture, Boolian sets closure intersection and opposition borrow a cubist rhetoric, visual rhetoric as key to movement in mind and matter.

The idea of indices in the photo-record is an eruption into the continuity and flux of movement through a displacement of

At this point the presocratics traditionally become a reference towards discourse.

Philosophy as pointing and visual rhetoric as parallelisms siting the the embedding of point of view within the manifold of embodied form are the antinomy and enantiomorphic mirror of representation and configuration.

The torus as emblematic of self mapping points towards a double hermeneutic and is a parallel of natraglechkeit or temporal development of discourse as creative time.

Morphology, topology and topography trace intuition subject and object within ethos pathos and dialectic.

The Presocratic polymathie was handled by Lacan through his mathemes as chiasme, a crossindexing in the form of relating subconscious content, chains of signifiers, psychological colloids in the modification upon a relating of metaphor and metonym towards Sausseurs indices of sign signified as Sign subconscious now subconscious/sign…

Morphological sets, arrows, information retained across change is essentially topology

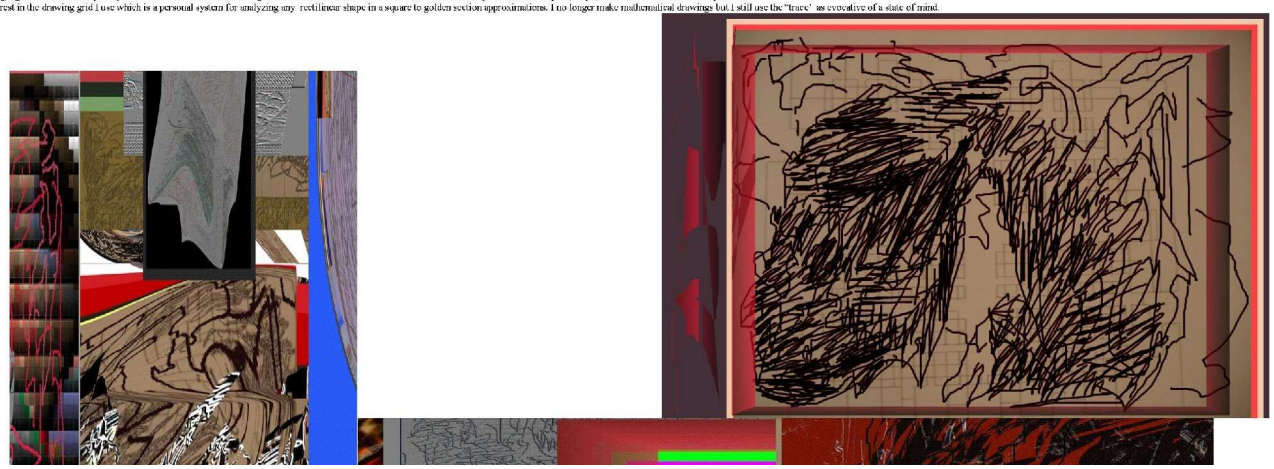
Point of view, lines of usage, plane of consciousness are the visual verbal space, poetics of the poietic

Morphology as a tableau sites transparent and opaque structures as the palimpsest of trope towards virtuality as along the lines of usage, threads of virtuality between program and variation: artistic proof,

Diagetic and mimetic motions meet a transpose.

Drawing Visual Verbal Space 4

Drawing Visual Verbal Space 4



Mirrors Within Strata<> that the objective of an object forms the sub-
ject as a preposition short of preposterous where it extends dimension to recover in- then
tuition, of necessity a transgression thereby and therebeing built into contingency and in
wherein the conceits by which dimen- sion conceals dimension is "a ball
by art the poetic and poesis of sense em- bedded sensibility Re-
effect threads of the bow and the lyre at the dimensioning of sest
of string with hidden sound" the ball of wax at a remove. to-
move/: allegory> expression through displacement/: verbal space
given that a string of signifiers are not a codex but a palimp- sense.
refer- encing the mor-
phology/topology/
as the pography of a visual
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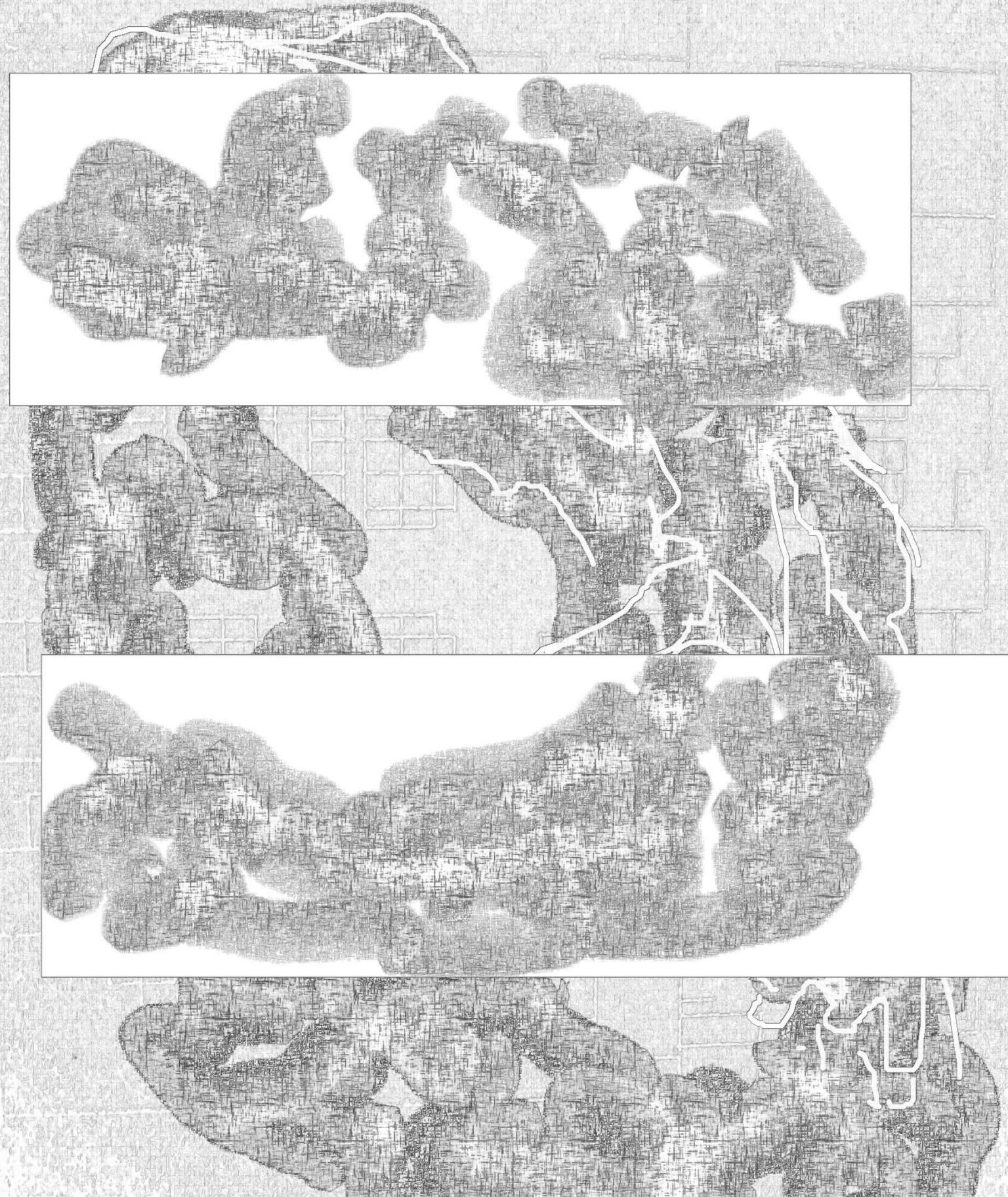
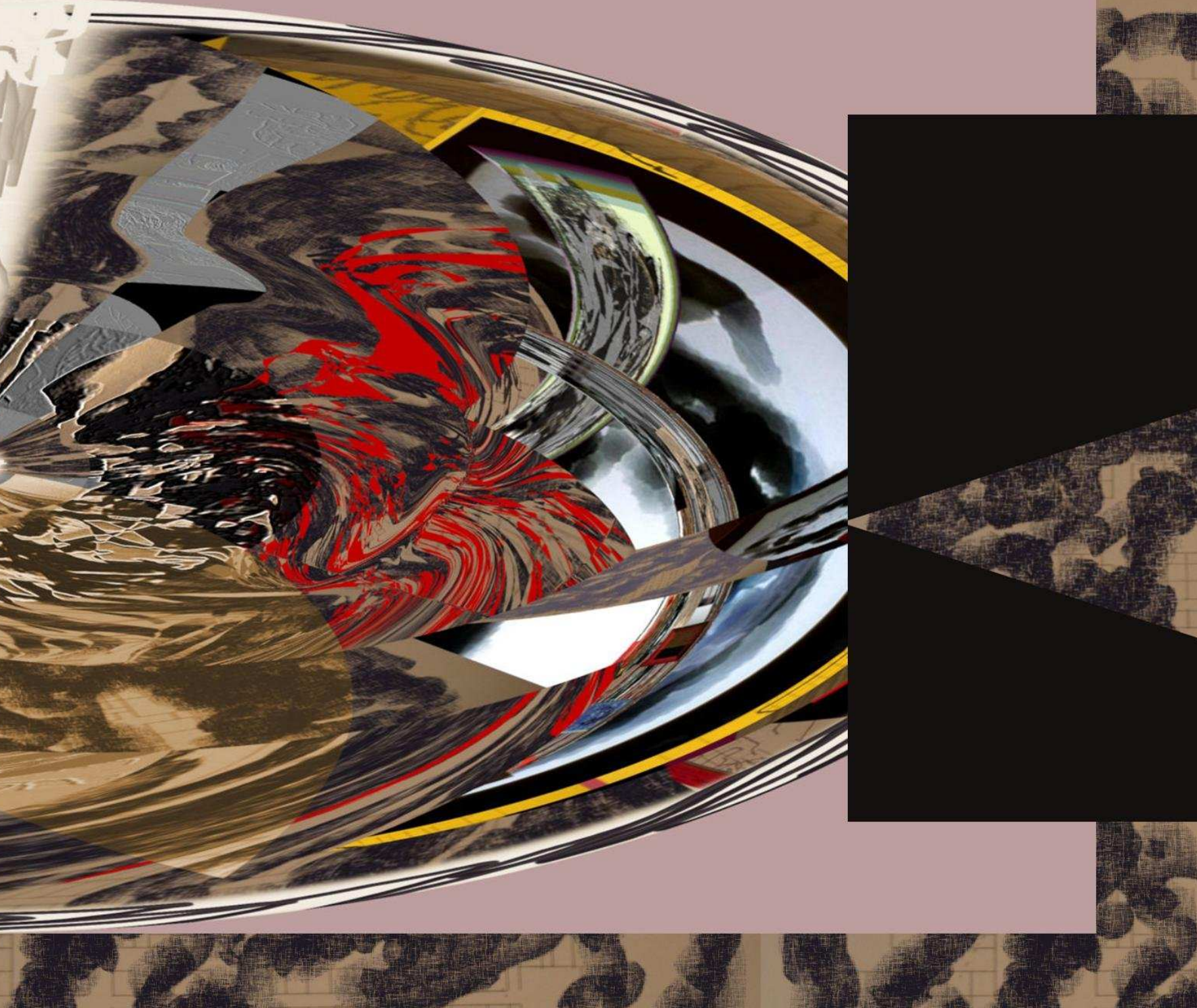
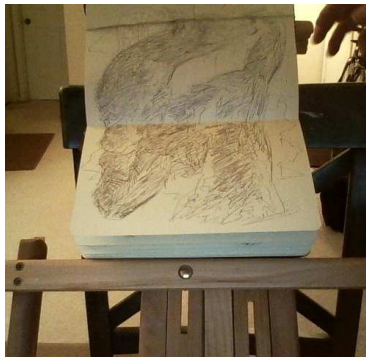
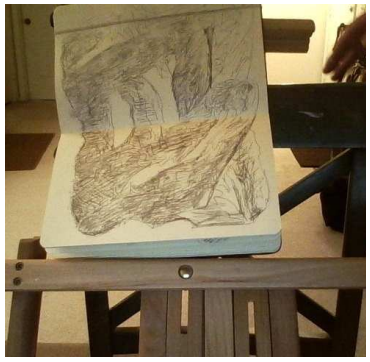
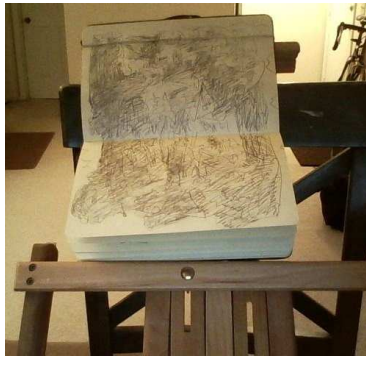


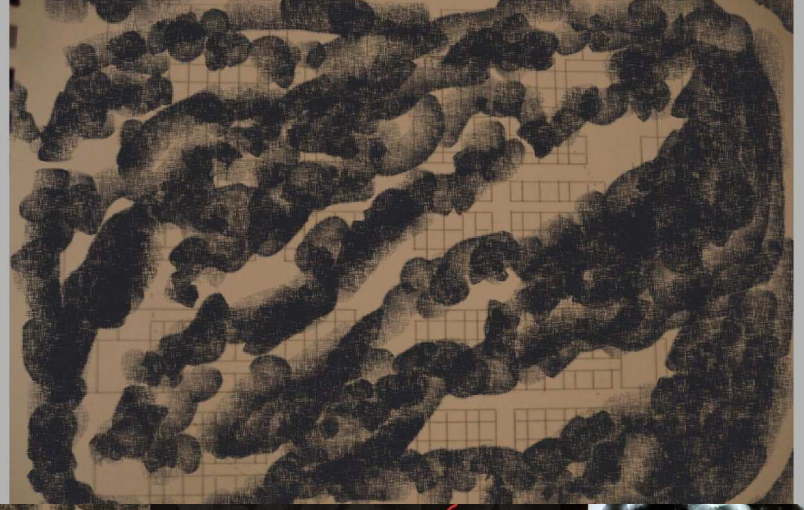




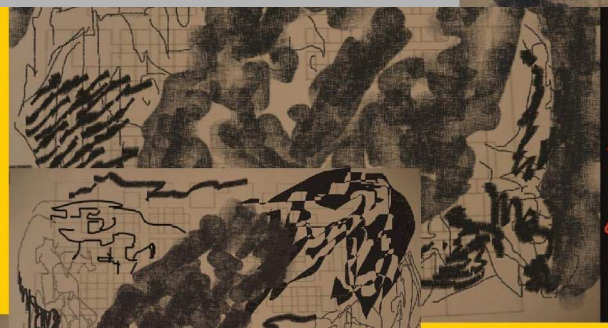
invention for said to language all becomes art: in that to see is to visualize and visualization is a speech act.

If the elasticity of logic

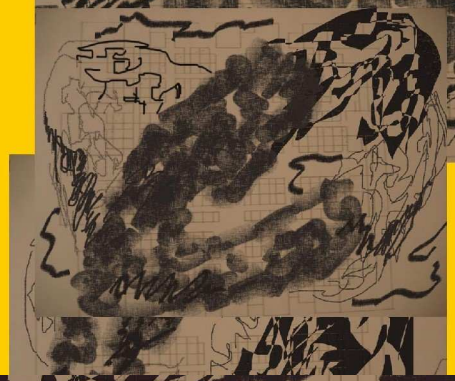


Brackets

Neurological Model
Flux
Oscilation



Balduccino

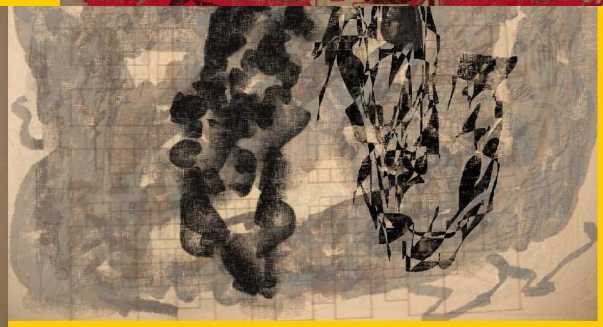


Drawing Verbal visual Space 7

Guage

Language

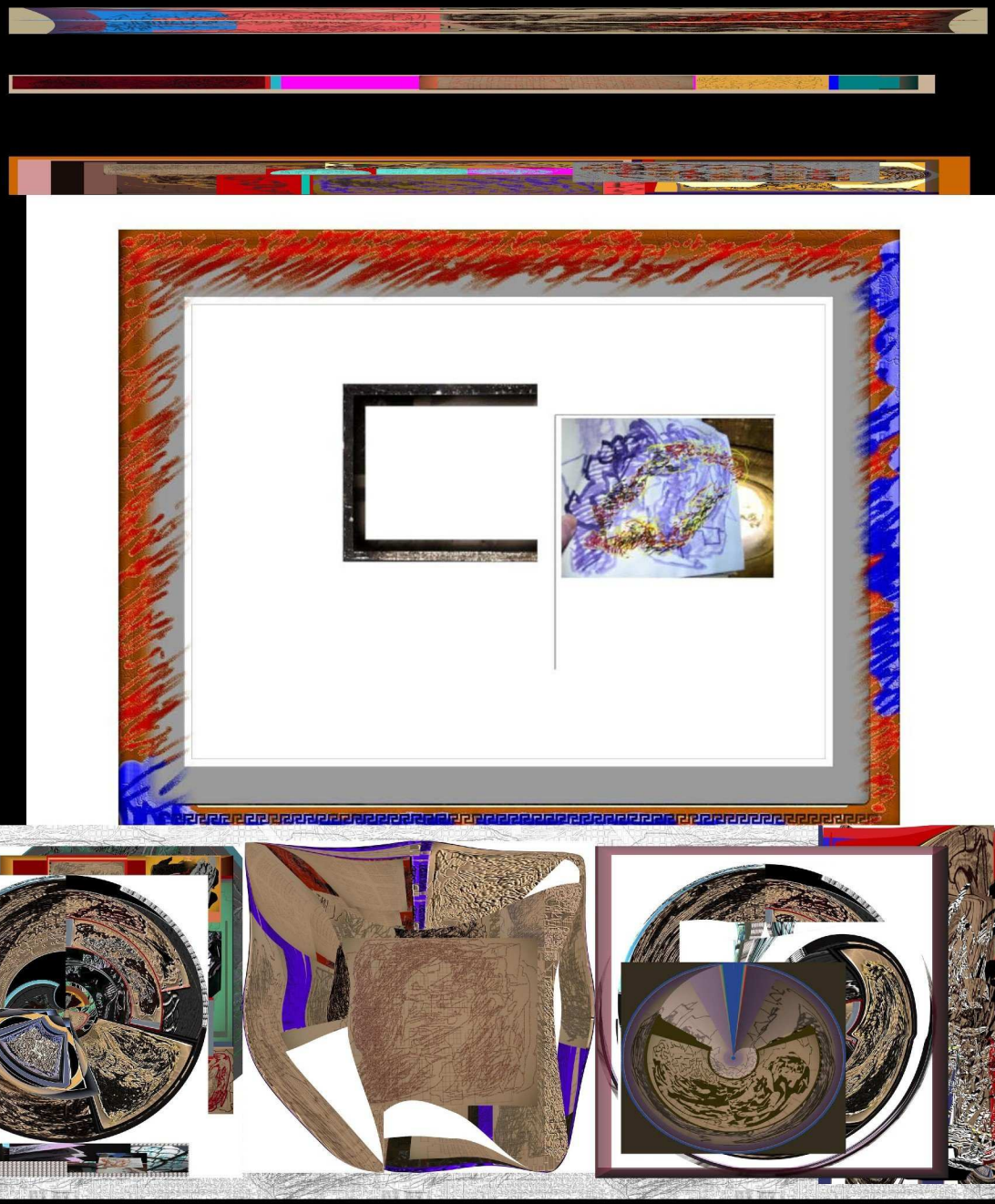
Transference

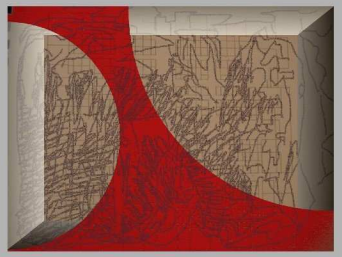


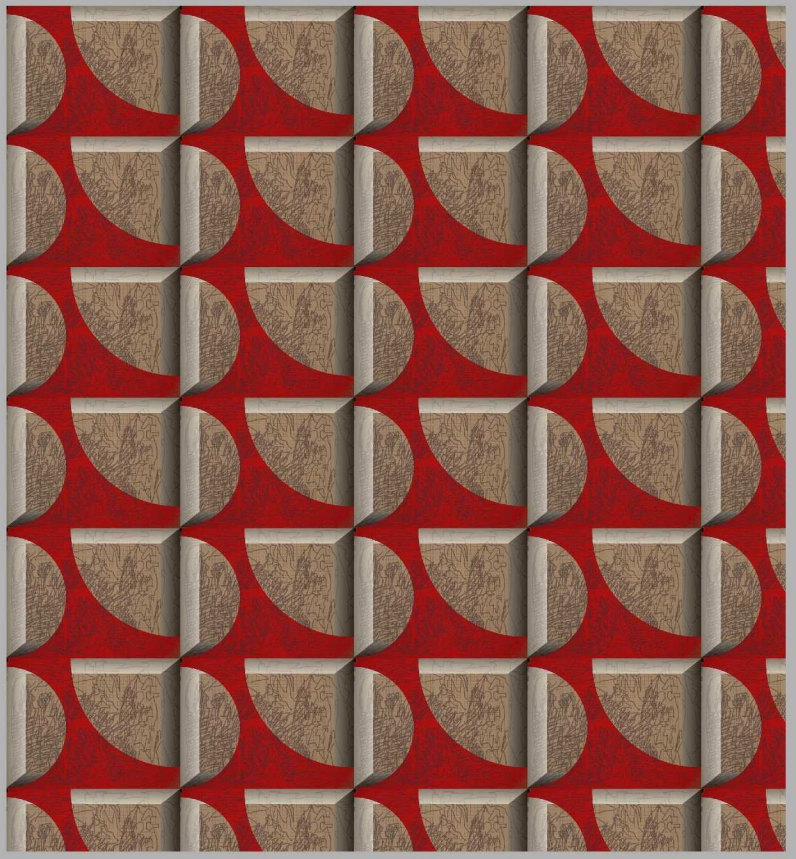
Overdetermination
Slippage

Drawing visual verbal space 8

Analyzing the Ambassadours

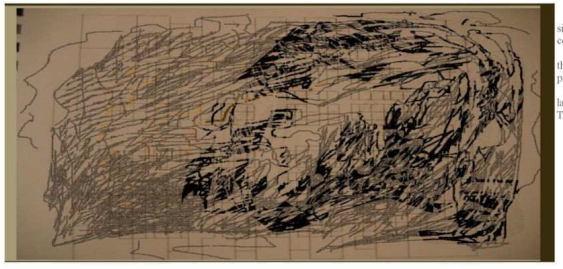






It would be interesting to study families that are multi lingual. The languages in that instance are absorbed as a unity. If one leans a language that is a unity. However Pidgins (such as French, which is a pidgin or creole of Latin) are examining a second language to another in order to learn ie when I lean Cambodian some their sounds are more lik J and some more G, I have to get my bearings.. Similarly, the term "double hermeneutic" (hermeneutic means examining texts) refers to a distinction between the hard sciences and sciences in that the study of chemicals for example does not alter the chemicals or the objects studied if one can put the Huysman aside for a moment. Social studies on the other hand do alter that which is studied.
The value of rhetorics, likewise, is to identify through the different levels of approach and usage how language is guaged. The term, implies this, Ling = toung and guage relates to a pledge or direction, an intent. In this way a multidisciplinary context is established.

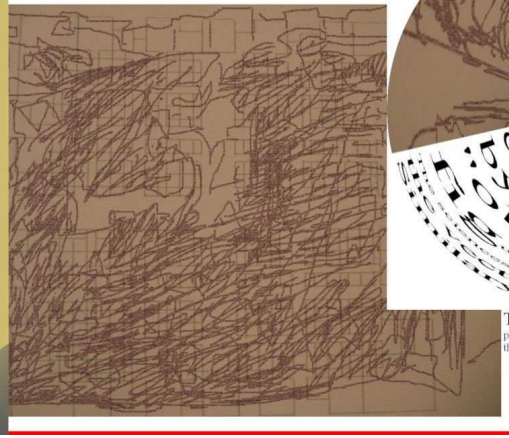
of rhetoric is establish multiplicity of views

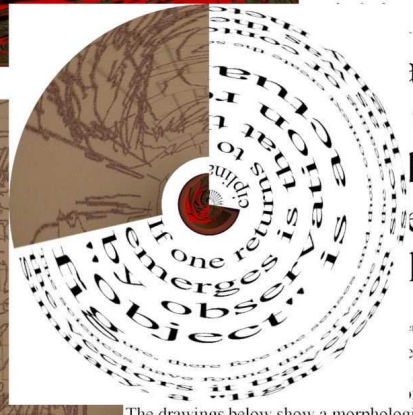


single
compared

the social
principle

language
The value



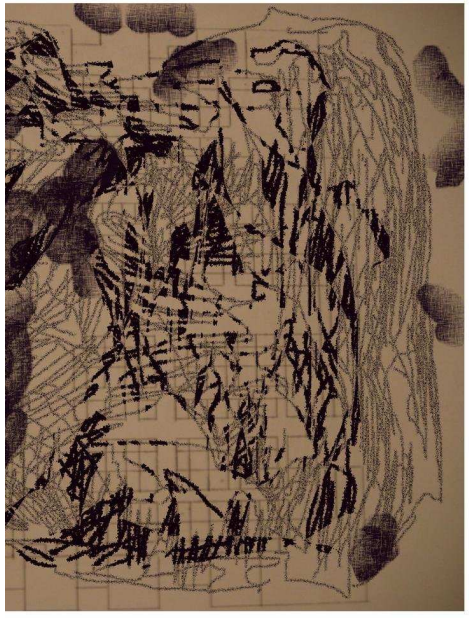


contexts that invite a multidis-
ary analysis.
berg
the Huysemman principle what
he idea that objects are altered
efers to that fact that an
lly that which the senses con-

nse of meaning which in turn creates the "object"

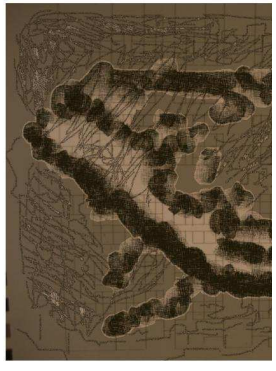
xts for analysis, light can be studied by its color chance, or alternately, by
mode of the recent studies towards gravitational waves.
rical term, essentially a syllogism...

The drawings below show a morphological version of this idea, the morphology of the dry point that wet paper is pulled into the grooves of a plate with cut lines which recieve and release the paper and since ink has been rubbed in the grooves these inverted forms extrovert. In the cyber realm I have related this through the capacity of the hardware to create marks behind and in front of each other. The rhetoric thus is that of "transparency"



The Structure of the Eye Is the Structure of the Mind

: Chiasm-nerve chord branches and image split
Different halves of brain to be cross indexed,
Enantiomorphism (imperfect mirroring) mirror
Of Smithson, rhetorical term per usage:" the wo
nt while present" You see Queequeg in the crosstrees a palindrome
'matheme" version relating semiotics from Sausseur to Lacan
conscious: subconscious/signified{ mathematical cancelling}
an index of left and right halves of brain but complex integration p
y regions are the sites of intuition:"Monads" : embodied form.



RENCE In Drawing: Fragmentation Modes of Cyber Drawing As Discourse

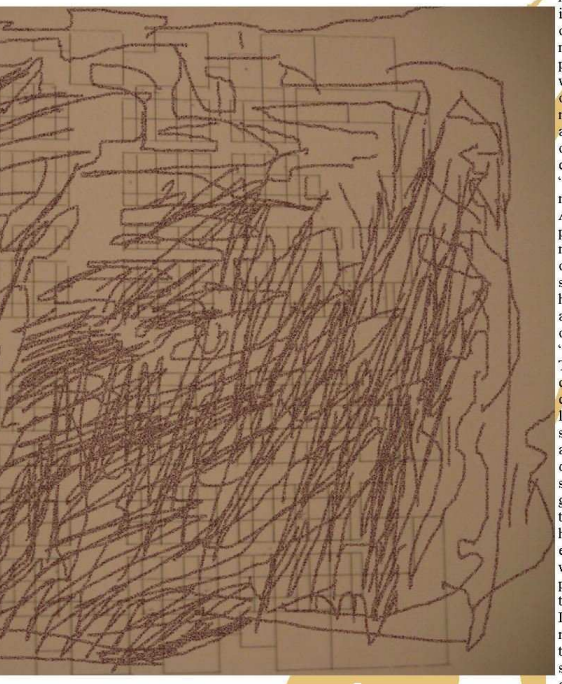
tself is always truly discourse, that is to say, a dialectical encounter with the world , as a kind of "asking around " (per Heidegger's characterization of " discourse". It has aspects of a facultative testing in this regard as it creates reflective models and paradigms within its own subjective world. Heidegger a
l the world together as his codicil on Kants' "The conditions of experience are simultaneously those of the objects of experience".Drawing is of value in this asking around because it is very natural, human, humane, and direct as it studies how we interpret ourselves and the world through the active shaping of vis
roduces the discourse that asks what reality is, what are its variations or virtualities and what can we make of it. The sense of different levels of abstract narrative as contained suggest a visual rhetoric or multi layered inquiry.

ery of drawing is consequent to its own internal sense of form, of Morphology as the way form arrives, of topology as the abstract common denominators of visual determinations, and topography as these categories manifest object states of their subjects and then make the subjects a kind of object. Traditionally t
e encounter and use of materials, the shape of the dome, the mouth of the pot, the shape of the collar, the appeal of the figure.

e will be that the abstraction of drawing that has developed is in the context of the new cyber world a structuring of experiential alternatives that create a sensorial field, and that this reverses the prior order of beginning with sensation. I will show that my drawing work seems to argue the case that sensation is pla
of intellectual means which in this complexity are a kind of transgression upon the earlier simple orders which model experience as lending a preliminary concept formation and I instead reverse this towards a sensorial field being that which is constructed. Up along the way, complexity yields a great deal o
part of the process.

y , then, drawing asks what things are, or how they might be and has usually connected to a variety of material expressions, these are covered by the Assyrian word "Skrr" in which the resonance of the sound suggesting alternately "scratch" and "sculpture" indicate the stream of material resources from scratch
ot and extending to Bas relief and freestanding sculpture, (ie drawing in space). However the new conditions of drawing in cyber space, as reflective of our collective mechanical poetic as it were projects sensorial experience itself as a meta level of world experience into this post material medium. In Doing so it
d this quality of "double hermeneutic" (objects of study altered b the study) is its "virtual" dimension. This is a consequence of "usage" .

An early Greek fragment, of Prescratic Anaxamander notes of Usage, "up along the wayof usage they pay penalty to for their transgressions. This is the earliest recorded Western statement and has a resonance to our



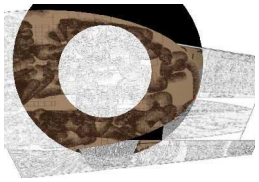
in the formal field of rhetoric means relating to complexity.(More will be mentioned on contemporary media semiotics as relating the organic quality of complexity to a "neurological model).

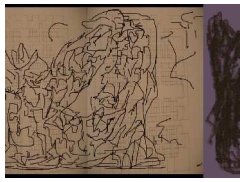
A psychology of perception that motivate me is one which I would say links the very human, strange, and unique ideas of "zero to that of "randomness" . These two concepts relate the changes that hollow out dimension, the first creates the famous drawing "negative space' or figure ground relation, the lump and the hollow, the zen empy bowl… while randomness permits a recognition of freedom. Lacan was instrumental in creating the conditions of such a psychological dimension ,

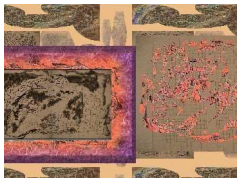
with an appreciation of Cezzanes hesitations, his detachment from the phallic gaze (literally "fascination derives from Phallus) Observing as well that children were disturbed by seperations from sensorial fields ie object passing out of view "disappear", touch that stops is a cessation, sounds that vary also rece
n them a connection, and to come to terms with these disturbances that stand between their instinct to cling on for dear life a concept formation is necessary to account for "zero", or if one prefers, changes in the sensorial field. The power of the void is then the strong design concept,and I have noticed my self tha
when they are for example folded up, or speed off… at the age of ten I remember bursting into tears at a rocket launch and my startled father demanded an explanation which I could not remotely give.

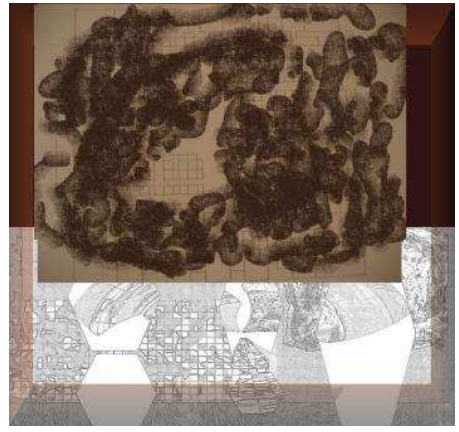
lue was to resove the principle of randomness as an existential reality that can help people to back of from perceptions that they have not capitalized on opportunity, randomness removes the sense of violating an order while allowing the production of order and this translates into art denominations of realization
don't seek, I find" which Picasso adapted from Heraclitus's "expect the unexpected"

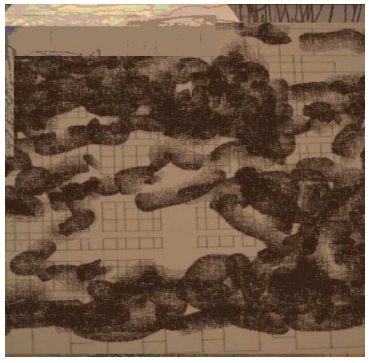
ve testing" as I use the phrase relates the context of my own interests in cyber drawing as supporting the relation between "real" and "Virtuality". Phenomenology is the word interchangeable with facultative testing, in that the concern is with perception, how we create our perception and how drawing is the dra
s sense of Morphology, topology and topography as embedded discourse. The different sense of how things are real have long been conditioned within the field of rhetoric, projected by Aristotle to realize "ethos, pathos and dialectic", and these are essentially then the facultative testings of our sense of reality Eth
ates expression and dialectic regards our dynamim intersubjectivity and interactivity.

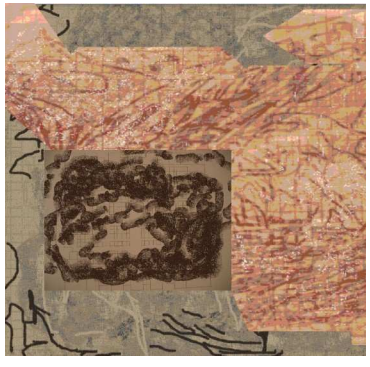
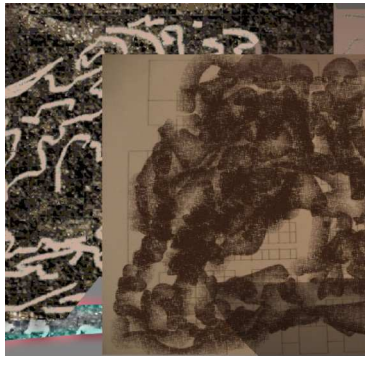
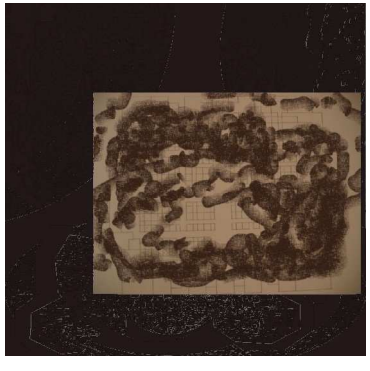


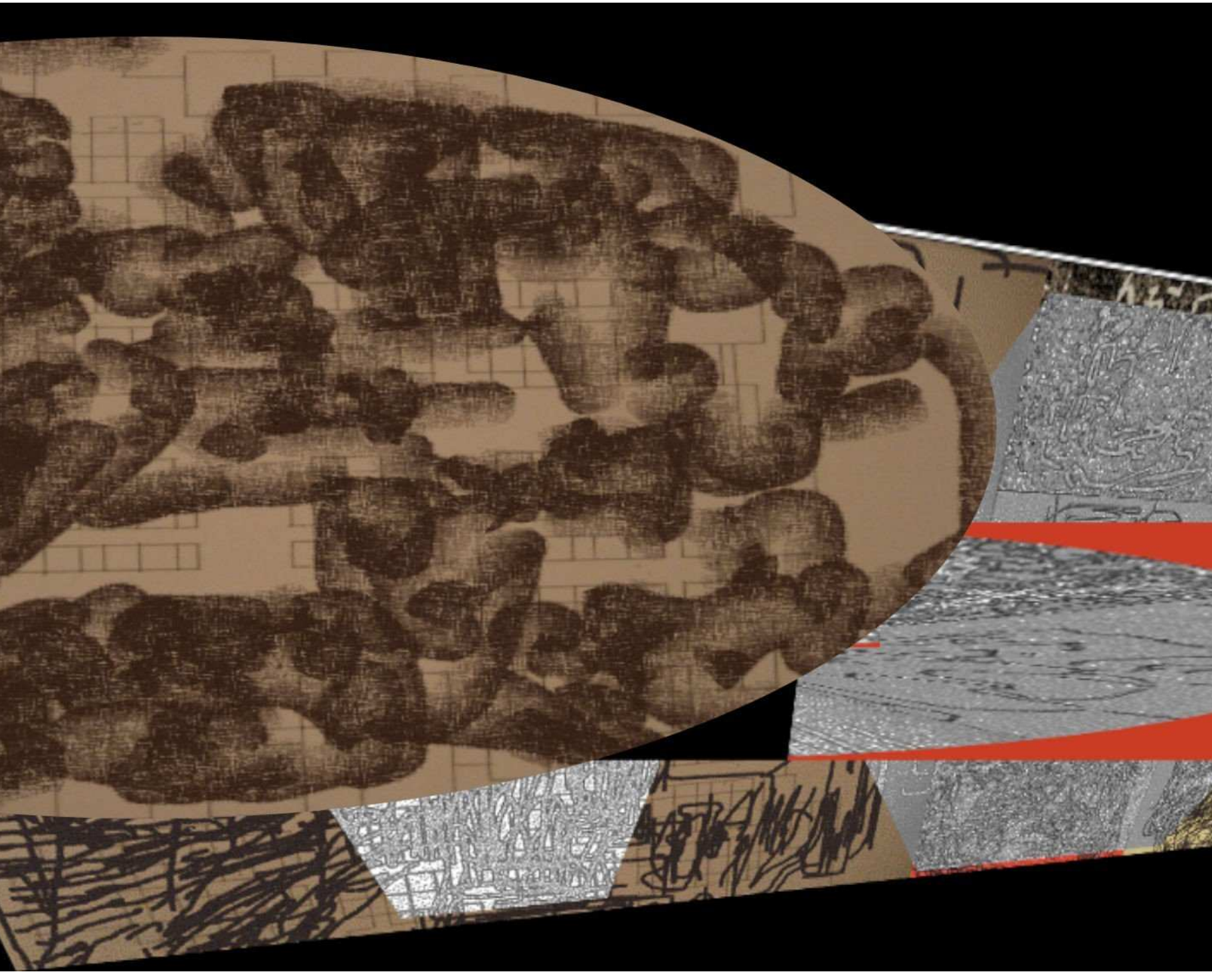


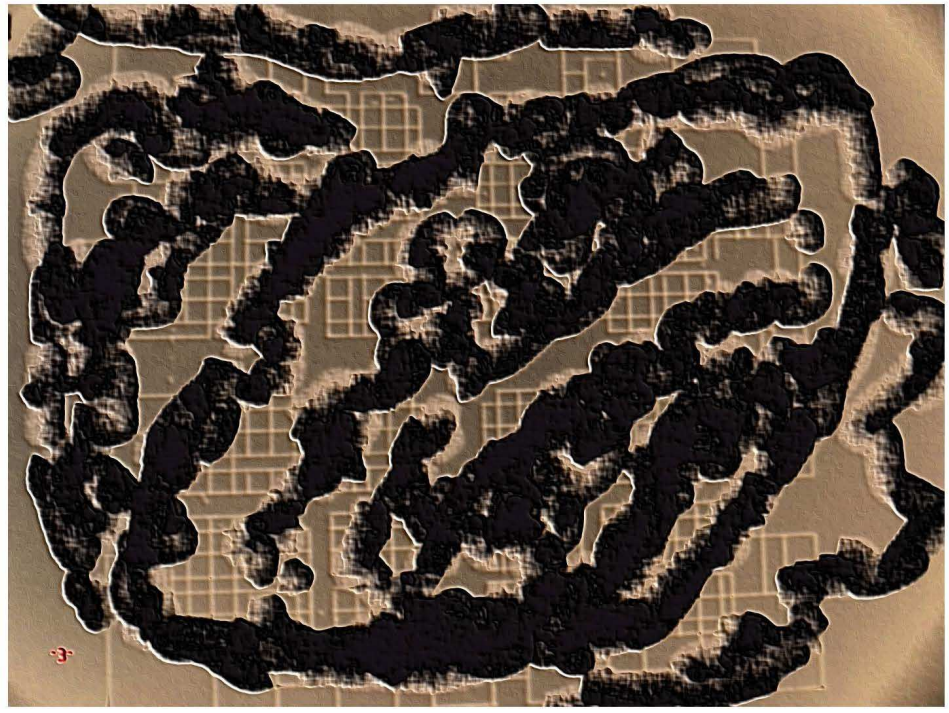






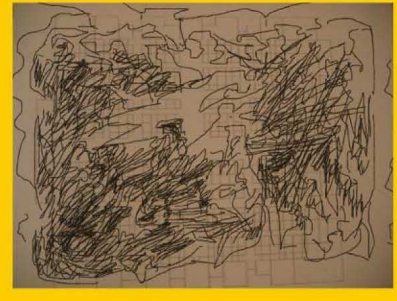




Herms & The Hermeneutical

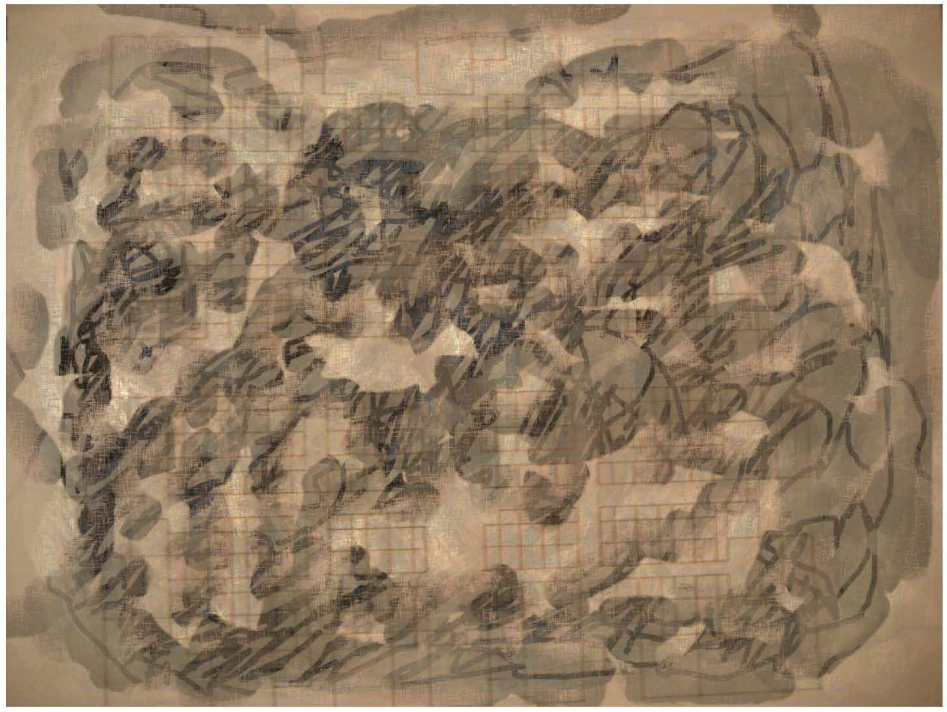
Interpellation

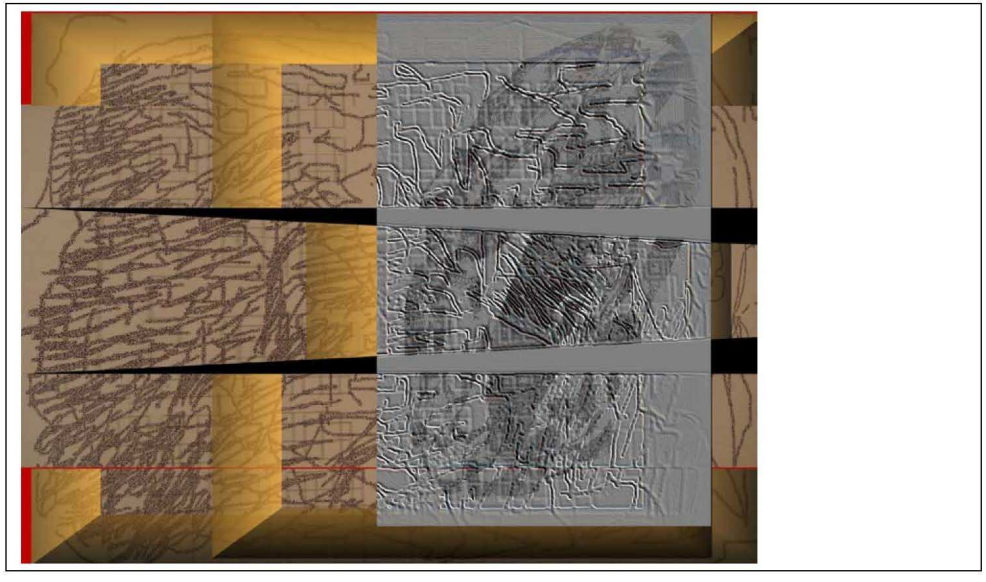
Interpollation

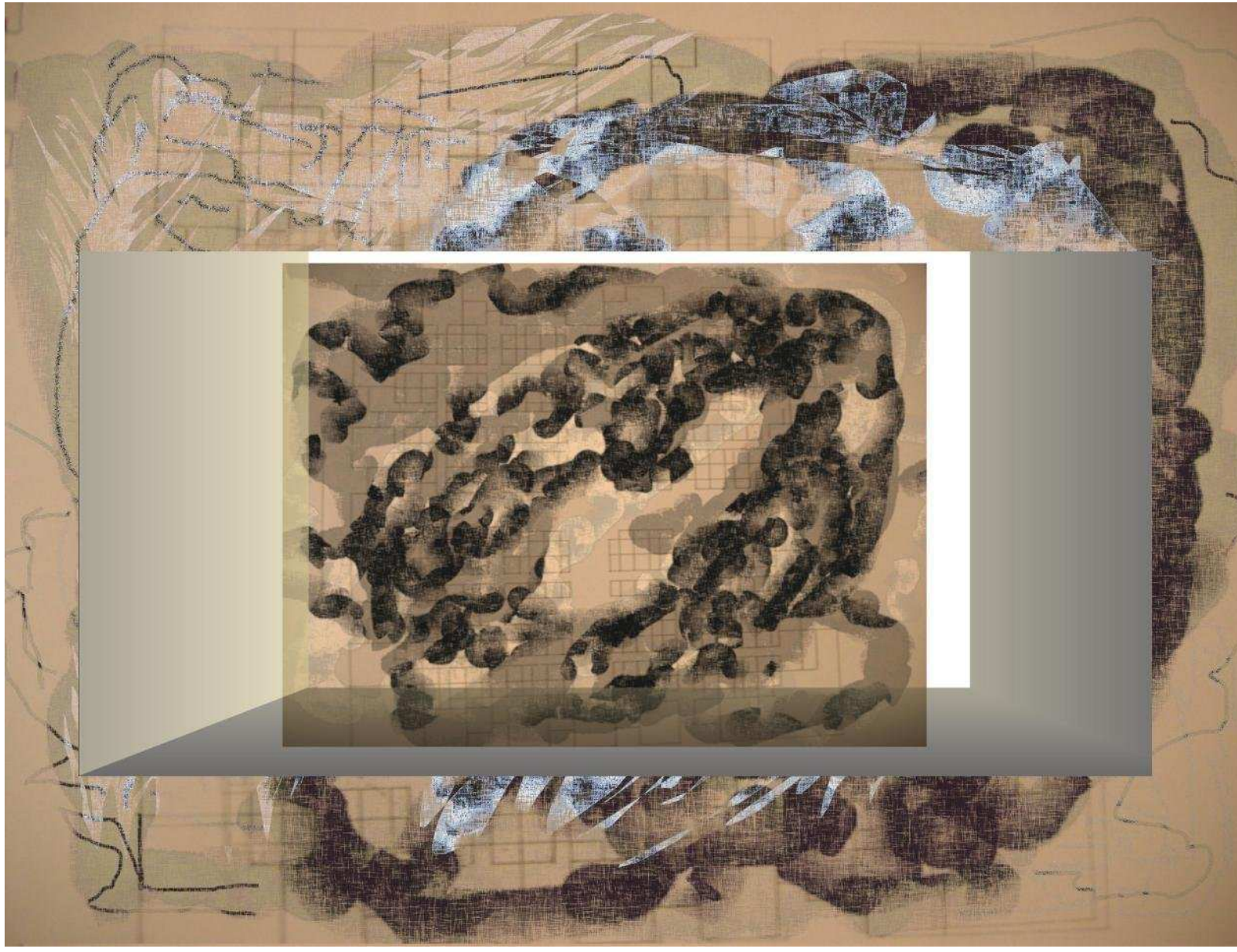


Drawing Visual Verbal Space 3

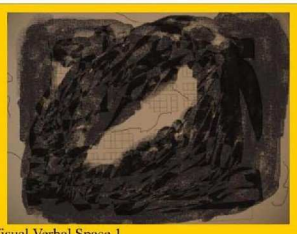
Marl Fiore







Topology
Topography
Morphology
Ethos
Pathos



Fabulae
Palimpsest

Drawing Visual Verbal Space 1

Nominal

Phenomenological
Metanym
Mood

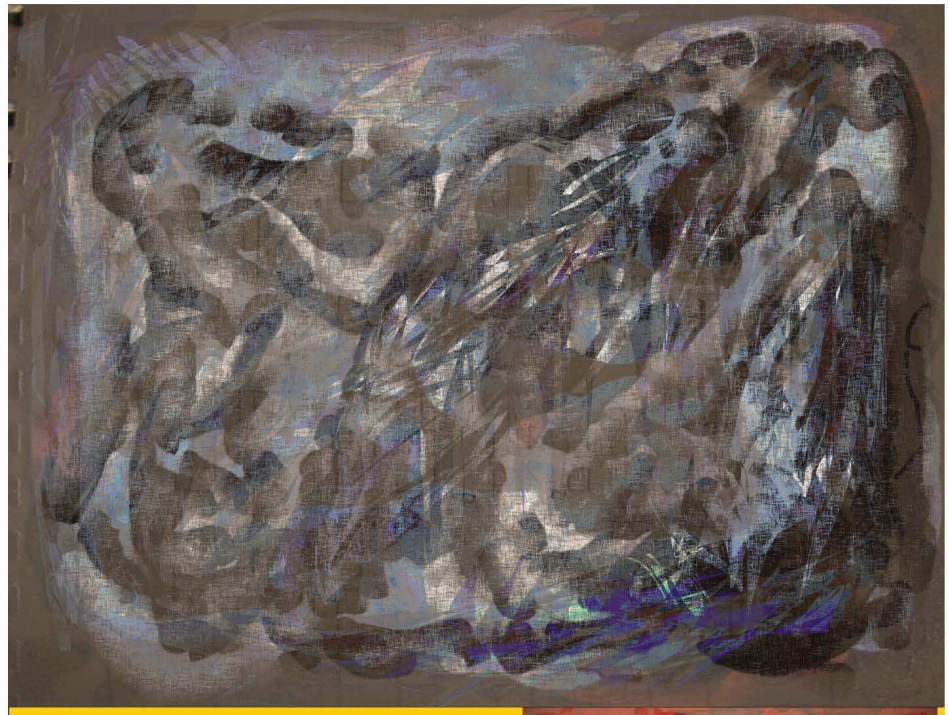
Mode

Staging

Framing
Dimensional Allegory

Primieval Chaos

Drawing visual verbal space 6



Simulcrae

Psychological colloids

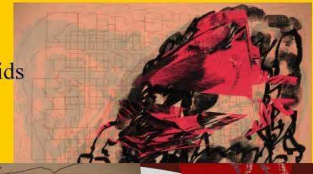
Neologism

T

I

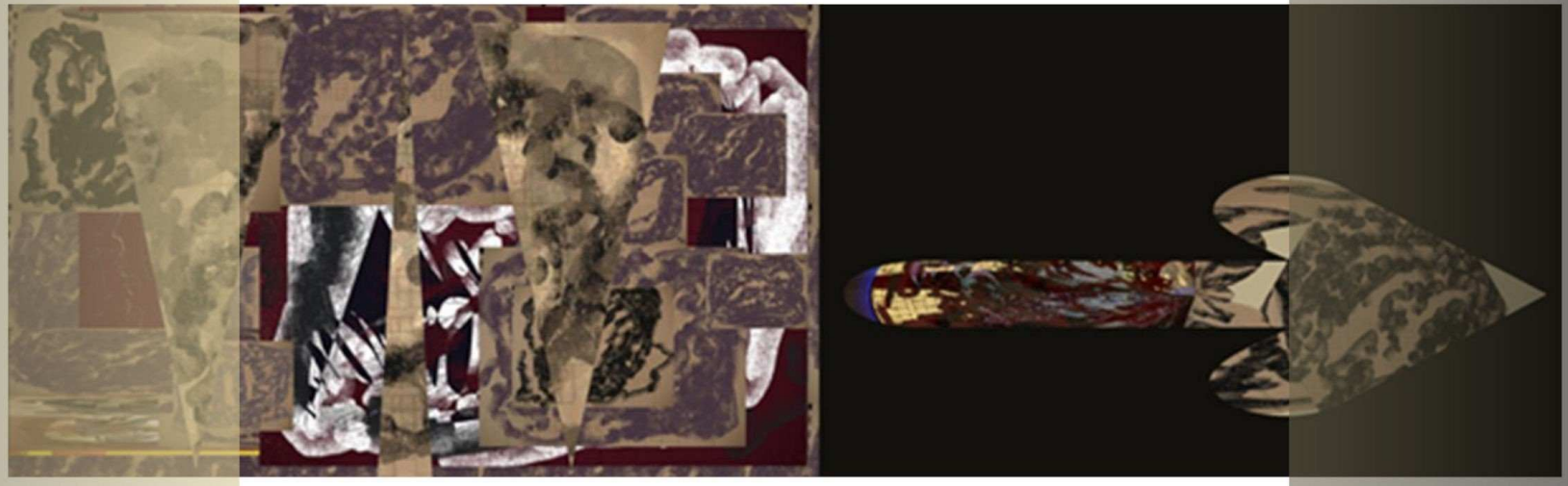
A

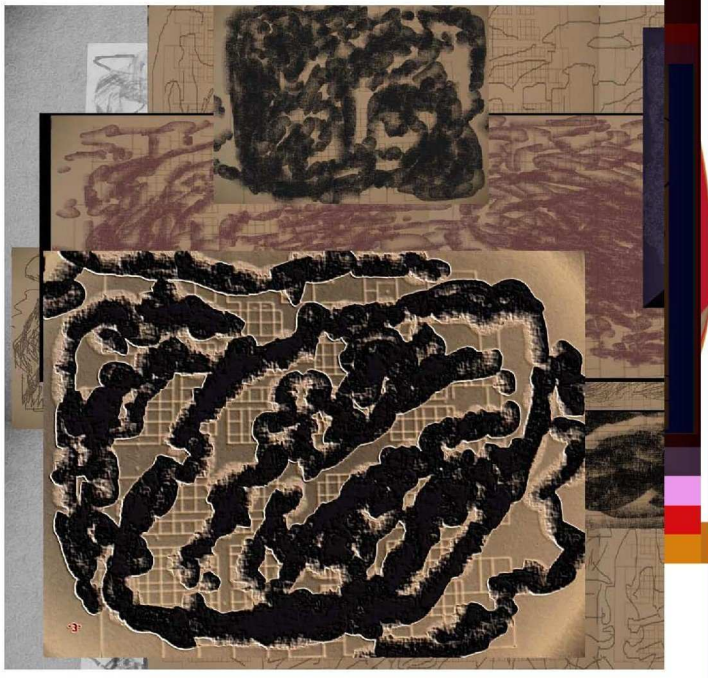
M



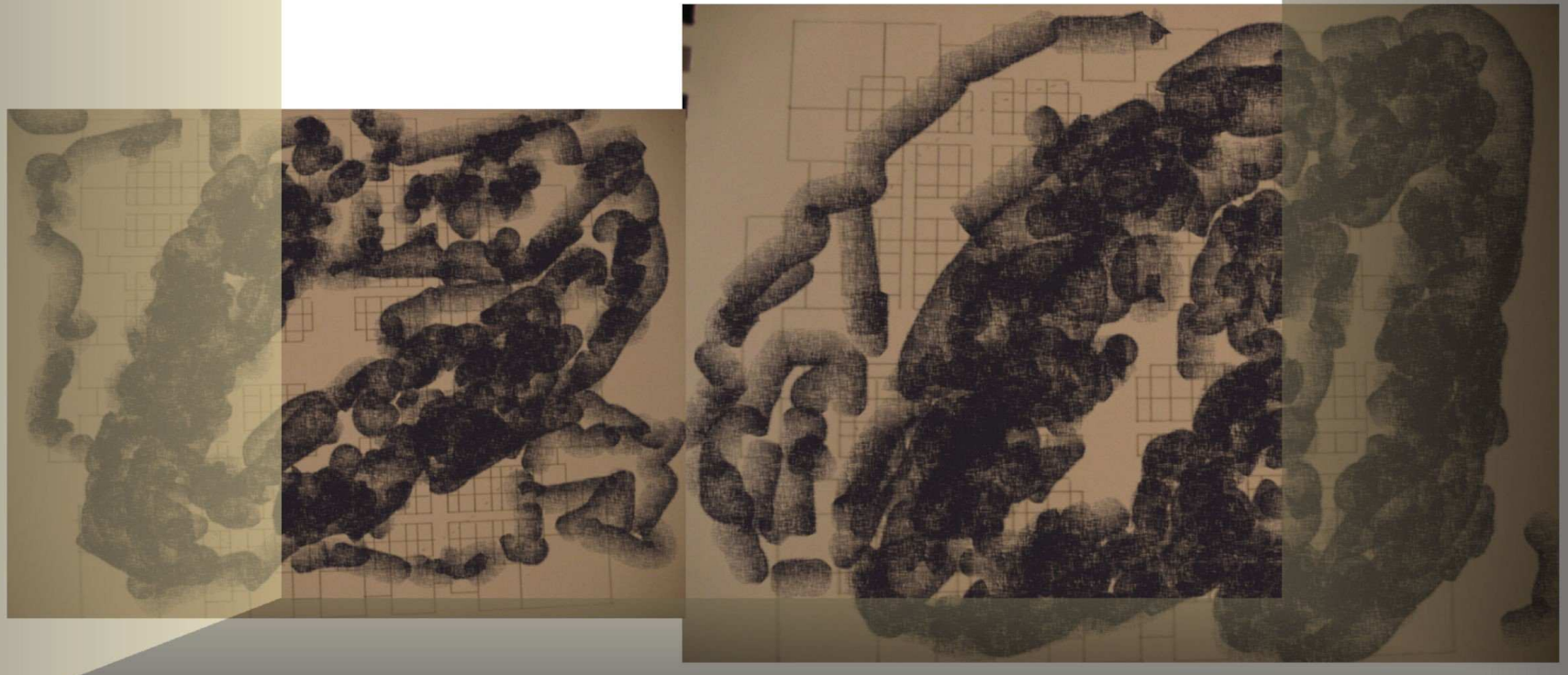
Verba: the sense of movement in the argument… I am referencing through the drawing what are called in logic "morphological arrows, information retained through changing contexts. The Ethos of the example here is rooted in relating print like denominations of the drawing in the dialogue in which they traditionally have reflected on each other… the pathos being the impulse to find in drawing a constant branching out of its own dimension

Topothesia: Description of an Imaginary Place. These drawings are improvised structures relating to archaic carpentry forms that exist in a virtual world of cyber drawing. They are there fore in a sense imaginary structures, yet they inhabit their own computer space. The contradictory conclusion of the same set of information is in rhetoric termed an antinomy. The drawing carries the information of ancient structures built in pits, and I have borrowed a topography adapted from Boticelli's series on Limbo to create this topos of reference, and the pathos of a carving sense of form is dialectical to drawing through photo software.





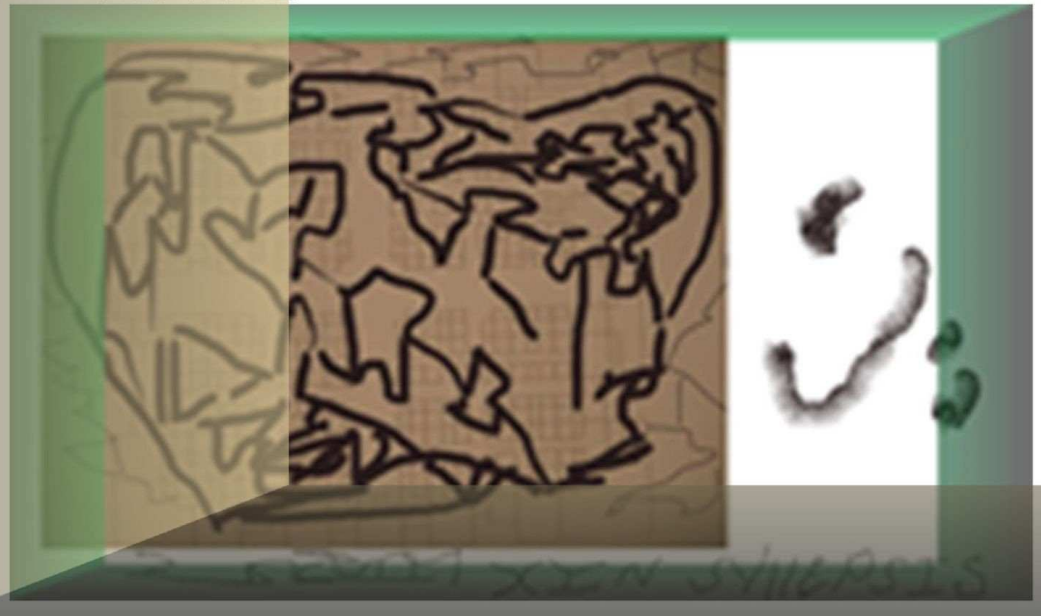
Sprezzura– disguising effort : In this drawing the brush like strokes have no physical sensation to guide as in a real brush, only a mental map of movement interlocking that to be coherent have to dodge a number of obstacles of mirror like reverses...and no tapering motion intrinsic to a fluid brush… at the same time the translation into movement patterns made me look closer at brush work that I understood and realize there were more dimensions, out that ethos of brush connection the transformative plane of experience gives a Yuan dynasty like connection of sponge like metamorphic form.



Semantics : as perception of reality are taken up through my interest in creating archives. I am grouping these works as labyrinthine structures which in PDF or HTML form are entered on a broadly immersive scale .

Consequently the expressive value has to do with their establishing a kind of nich of their own reality, while the ethos of presentation of self through a media identification is placed in a mediation that involves a certain privacy even as an archive. Pathos pertains to the insistence on drawing as expression which is dialectical to both the fleeting perception and the permanent archive.

Polyphonic : Multiple voices, The drawing pairs the Chinese ideogram for heart with a drawing that creates a version of circulation in an architectural voice of organic form. The shift of mood is an expressive element, the context is combining a kind of niche space with its own broader flow and the general sense of usage in drawing is that of poiesis, the structural inclination of poetic mood and mode. The drawing includes the Chinese word Xin which is for heart, and the rhetorical term syllepsis which means a punning definition such as the general idea of circulation is reaching for in this work.



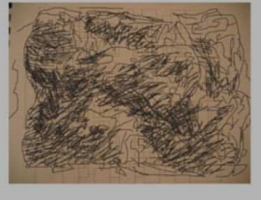
Paronomasia: play on words.. In the instance of this drawing this applies to the title "Motion Sensor Amain: this refers to the cyber drawing cyber ware as a kind of motion sensor of the hand: the term amain means either of the hand or forcefully.

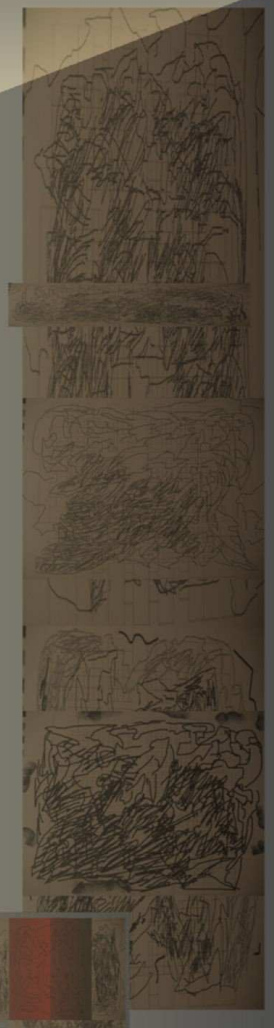
Scesis Onomaton, using words with a certain relative topography to relate idea through a kind of listing… is an idea rather loosely used in the idea- drawing below which involves a series of word suggestive of experience generating experience using a format derived from the Iching characterization of natural forces.
The ethos of the idea resides in the association with the idea of associative trope given a momentum.
The expressive content looks into the double take of visual verbal space.

…….. IChing Etchings:

Movement
Mind
Matter
Collective Mass
;line of approach
Plane of consciousness
Point of View
Elasticity of logic
Plasticity of language
Vectors of transference
Embedded context
Embodied form

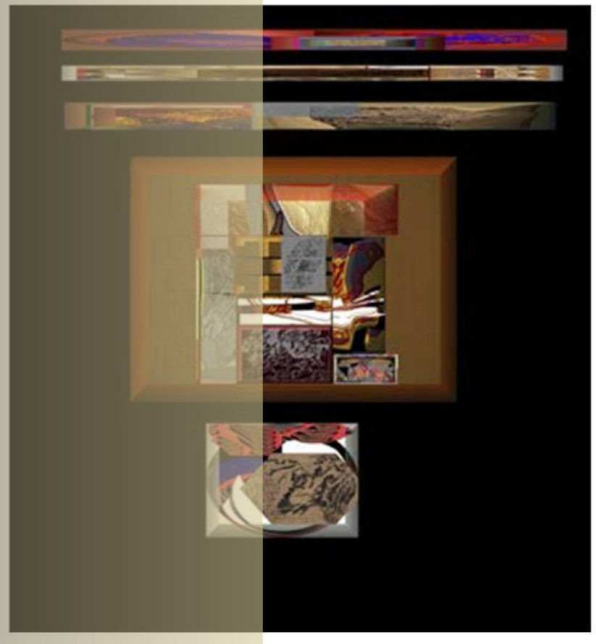
Experience
Subconscious
Pre conscious
Trope
Entropy
Aporia
Semiotic niche
Experience
Consciousness
Enantiomorphic
Representation
Configuration





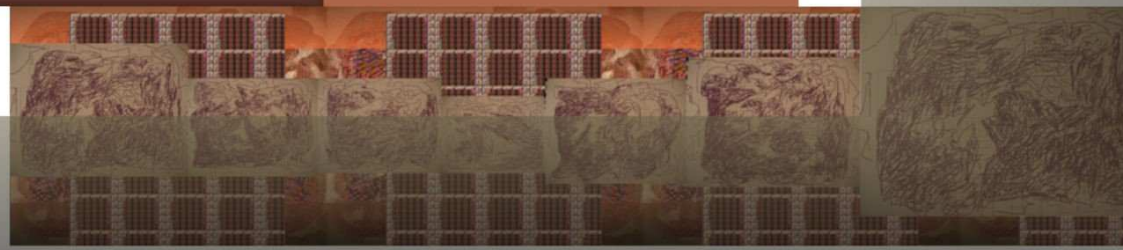
Parachesis : repetition of sound in successive words: In the drawing I have compressed drawing elements to linear forms, like the mouth narrowing to a single position to form sound. The context is that of a linking motion across these linear element that jumps across field to join the broadening loop of space.

The sense of expression is through relating physical compression of drawing through ones muscles to this cyber activity in which the validity of drawing itself as being motion is it's own ethos. The dialogue of different shapes that one may ascribe to the idea of rectangle is broadened by it's interior imagery as shared across different shapes of a rectangle format.

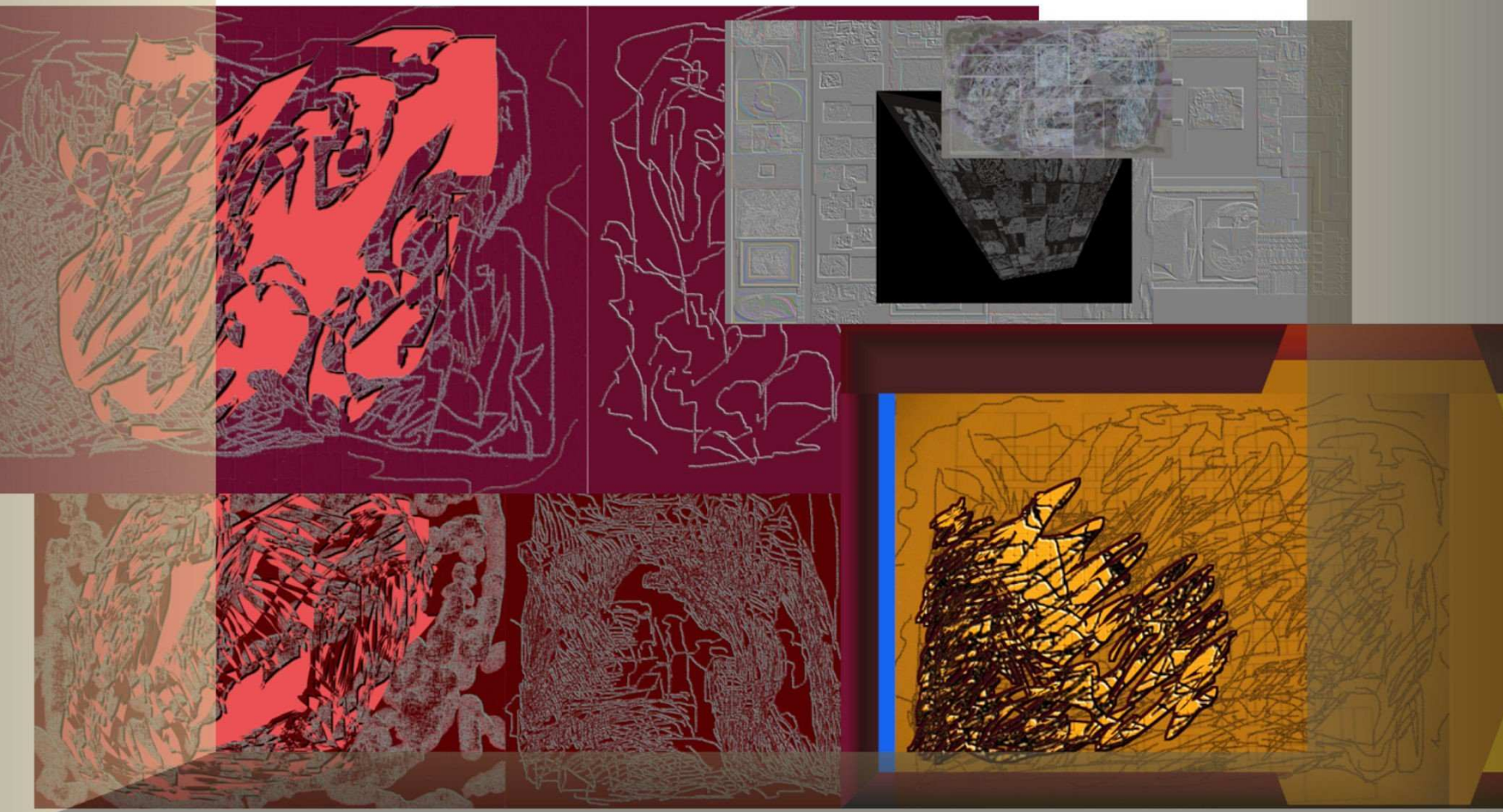


Noema, a state of calculated obscureness, has presence as a rhetorical device within the works here through the process in which a masking process has been exaggerated to include hundreds of states. The blocks of imager y one sees on the sides become as a composite the central image which in and of itself shows little trace of so much commotion. The sense of pathos that accrues to such a manifold finds expressive relief in what appears the simplification.

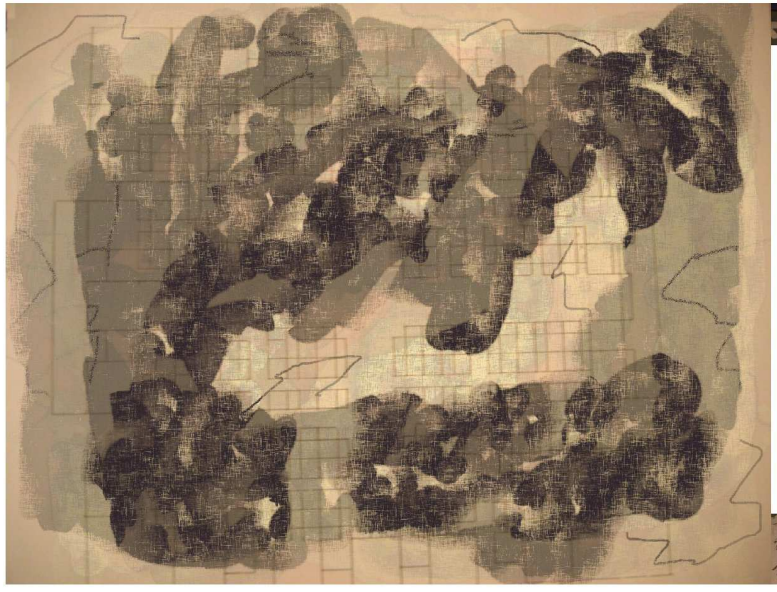
is: breaking an argument down into it's alternative in this case is represented through the drawin
on of cyber space alternatives to :surface.. The appearance to a zenith of the loop is variously ar
varieties include projecting a surface like a a virtual sofit that invites the drawing, and again a
spose into a kind of niche, or then again a rotation from the cyber sleeve forward into the viewe
.. The ethos is the traditional mapping of mark between surface and visual depth and Mannerist
in exhibiting the discoveries of a modeling and carving sensibility taken to drawing.
expressive intent has to do with the interlocking of these motions in their variety and the discou
ed on the interest in relating the material traces of mark making to a virtual realm.



nymy: An imagery of substitutions or alternative presentations and configuration are w
nos of the drawing to print dialectic out of which the expressive content of these trace
s of graphic means interact are the direction of this drawing.
omputer fields ability to create masks while in motion show through this example alth
rocesses themselves become very complex and hard to describe.



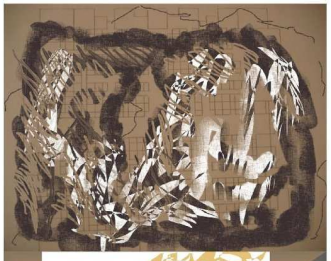
blurb



Herms & The Hermeneutical

Interpellation

Interpellation

Mael Flore

Drawing Visual Verbal Space 3